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**JOURNAL OF PROCEEDINGS**

**OF THE**

**EIGHTH ANNUAL MEETING**

**OF THE**

**Music Supervisors' National  
Conference**

**HELD AT**

**PITTSBURGH, PENNSYLVANIA**

**MARCH 22-26**

**1915**

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# Constitution and By-Laws

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(Adopted at meeting held in Cincinnati, Ohio, May 6th, 1910.)

## ARTICLE I.—NAME

This organization shall be known as the Music Supervisors' National Conference.

## ARTICLE II.—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the public schools.

## ARTICLE III.—MEMBERSHIP

Sec. 1. Membership shall be Active, Associate and Honorary.

Sec. 2. Any person actively interested in Public School music may become an active member of the Conference upon the payment of the prescribed dues.

Sec. 3. Any person not actively interested in Public School music may become an associate member upon the payment of the prescribed dues. Associate members shall have the privilege of attending all meetings, of taking part in discussions, but will not have a vote nor receive a printed copy of the proceedings.

Sec. 4. Honorary members shall consist of persons of distinguished positions, or of unusual attainments who manifest a friendly interest in our work. The names of such persons shall be presented by an active member at the regular business meeting, and upon a majority vote of the Conference, shall be enrolled as honorary members.

## ARTICLE IV.—DUES

Sec. 1. The dues for active members shall be \$2.00 for the first year and \$1.00 annually thereafter. If the annual dues are not paid the membership will lapse.

Sec. 2. The dues for associate membership shall be 50 cents annually.

Sec. 3. There shall be no dues for honorary membership.

## ARTICLE V.—OFFICERS

Sec. 1. The officers of this Conference shall consist of a President, Vice-President, Secretary, Treasurer and a Board of Directors.

Sec. 2. The Board of Directors shall consist of five members elected for the first time for terms of five, four, three, two and one year thereafter. The member whose term of office next expires shall be the chairman.

## ARTICLE VI.—ELECTIONS

These officers shall be nominated by a committee consisting of seven members appointed by the President. This Committee shall be appointed at

the second session of the annual meeting of the Conference. Said committee shall submit its report at the regular business meeting. A majority of all votes cast is required to elect.

#### ARTICLE VII.—DUTIES OF OFFICERS

Sec. 1. It shall be the duty of the President to arrange the program, to preside at all meetings and to appoint committees.

Sec. 2. It shall be the duty of the Vice-President to assume the duties of the President in case of disability or absence of the President.

Sec. 3. It shall be the duty of the Secretary to record the minutes of the meeting, to take full notes of the principal discussions, to secure copies of all papers read, to keep a list of all members and their addresses, and to prepare all such material for publication within ninety days.

Sec. 4. It shall be the duty of the Treasurer to receive and collect all dues, pay all bills authorized by the Chairman of the Board of Directors, report all receipts and disbursements at the annual meeting.

Sec. 5. It shall be the duty of the Board of Directors to attend to all printing, advertising, railway rates, local arrangements and all other business matters relating to the Conference and to determine the place of meeting guided by the recommendation of the Conference.

#### ARTICLE VIII.—MEETINGS

Meetings shall be held annually between the dates of March 15th and May 15th, at the discretion of the Board of Directors. The regular business meeting of the Conference shall be held on the day next preceding the closing day of the Conference.

#### ARTICLE IX.—AMENDMENTS

Sec. 1. Amendments to the Constitution may be made at any regular business meeting of the Conference, provided written notice of such proposed amendment shall have been presented at the preceding regular annual business meeting.

Sec. 2. A two-thirds vote of the members of the Conference present and voting, shall be necessary for the adoption of such amendments.

## Calendar of Meetings

- 1907—Keokuk, Iowa. (Organized)  
Frances E. Clark, Chairman.  
P. C. Hayden, Secretary.
- 1909—Indianapolis, Indiana.  
P. C. Hayden, President.  
Stella R. Root, Secretary.
- 1910—Cincinnati, Ohio.  
E. L. Coburn, President.  
Stella R. Root, Secretary.
- 1911—Detroit, Michigan.  
E. B. Birge, President.  
Clyde E. Foster, Secretary.
- 1912—St. Louis, Missouri.  
Chas. A. Fullerton, President.  
M. Ethel Hudson, Secretary.
- 1913—Rochester, New York.  
Henrietta G. Baker, President.  
Helen Cook, Secretary.
- 1914—Minneapolis, Minnesota.  
Mrs. Elizabeth Casterton, President.  
Miss May E. Kimberly, Secretary.
- 1915—Pittsburgh, Pa.  
Arthur W. Mason, President.  
Chas. H. Miller, Secretary.
- 1916—Lincoln, Neb.  
Will Earhart, President.  
Agnes Benson, Secretary.

## Officers

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### OFFICERS FOR 1914-1915.

*Meeting at Pittsburg, Pennsylvania.*

*President*—MR. ARTHUR W. MASON, Columbus, Ind.

*Vice-President*—MR. PETER W. DYKEMA, Madison, Wis.

*Secretary*—MR. CHAS. H. MILLER, Lincoln, Neb.

*Treasurer*—MR. JAMES MCILROY, McKeesport, Pa.

### BOARD OF DIRECTORS.

MR. D. R. GEBHART, Kirksville, Mo.

MR. WILL EARHART, Pittsburgh, Pa.

MR. OSBOURNE MCCONATHY, Evanston, Ill.

MR. HOLLIS DANN, Ithaca, N. Y.

MISS ELSIE M. SHAW, St. Paul, Minn.

### OFFICERS FOR 1915-1916.

*Meeting to be Held at Lincoln, Nebraska.*

*President*—MR. WILL EARHART, Pittsburg, Pa.

*Vice-President*—MR. PETER W. DYKEMA, Madison, Wis.

*Secretary*—MISS AGNES O. BENSON, Chicago, Ill.

*Treasurer*—MR. JAMES MCILROY, McKeesport, Pa.

### BOARD OF DIRECTORS.

MR. CHAS. H. MILLER, Lincoln, Neb.

MR. OSBOURNE MCCONATHY, Evanston, Ill.

MR. HOLLIS DANN, Ithaca, N. Y.

MISS ELSIE M. SHAW, St. Paul, Minn.

MISS ALICE INSKEEP, Cedar Rapids, Ia.

# **PITTSBURGH MEETING**

## **Music Supervisors' National Conference**

**MARCH 22-26, 1915**

**Headquarters and all meetings, except when otherwise stated,  
at the Hotel Schenley.**

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### **THE PROGRAM**

#### **MONDAY, MARCH 22**

Preliminary Visiting of Music Work in the Pittsburgh Public Schools under the direction of Mr. Will Earhart, Supervisor. Beginning at 8:30 A. M. and 12:45 P. M. parties were formed at the Hotel Schenley and guided to representative school buildings, where Mr. Earhart and his assistants were present to demonstrate all phases of the work.

6:00 P. M.—Informal supper groups.

8:00 P. M.—Concert in the Sailors' and Soldiers' Memorial Building by community choruses and orchestras, organized and conducted in the evening schools by the music department of the Board of Education.

#### **TUESDAY, MARCH 23**

Beginning at 8:30 A. M. parties started from the Hotel Schenley for carefully planned inspection of music work in the grade schools.

1:30 P. M.—Formal opening of the conference. Address of welcome by Dr. William M. Davidson, Superintendent of the Pittsburgh Public Schools.

1:45 P. M.—Response and President's address by Arthur W. Mason, Columbus, Indiana.

2:00 P. M.—Address: "The Relation of Rhythmic Exercises to Music in the Education of the Future" by Professor Earl Barnes, Philadelphia, Pa.

3:00 P. M.—Intermission for the purpose of passing to the neighboring Carnegie Institute where the program was given for the visiting supervisors and the entire teaching force of the Pittsburgh Public Schools.

- 3:15 P. M.—Organ prelude by Charles Heinroth, city organist of Pittsburgh, Pa.
- 3:25 P. M.—Program representative of singing results in the lower grades.
- 3:45 P. M.—Address: "Music for Every Man" by Willys P. Kent, Ethical Culture School, New York City.
- 4:25 P. M.—Program representative of singing results obtained in the upper grades.
- 4:50 P. M.—Organ postlude by Charles Heinroth, city organist.
- 6:15 P. M.—Informal supper groups.
- 8:00 P. M.—Reception for the visiting supervisors by the Musician's Club of Pittsburgh, Mr. Charles N. Boyd, President.
- 9:00 P. M.—Address: "The Place of Music in National Education" by Dr. Philander P. Claxton, United States Commissioner of Education.

### WEDNESDAY, MARCH 24

Beginning at 8:30 A. M., parties started from the Hotel Schenley for the inspection of vocal and instrumental work in the high school.

- 2:30 P. M.—Discussion of the music work seen in the Pittsburgh schools, participated in by Mr. Earhart, his assistants, and the visiting supervisors. This meeting was held in Thaw Hall, University of Pittsburgh. Music by the public school music department of the University School of Education. The faculty tendered an informal reception at which tea was served by the ladies of the University.
- 6:00 P. M.—Banquet and round table discussion. One of the topics was be the Bulletin. At this and other social meetings there was singing by the entire body.
- 8:45 P. M.—Reception and entertainment for visiting supervisors by the faculty and friends of the School of Applied Design, Carnegie Institute of Technology, Dr. A. A. Hammerschlag, Director. There was presented in the theatre a drama by the dramatic students and a musical program by the Carnegie Institute orchestra. "The Chaplet of Pan," was given under the direction of Thomas Wood Stevens in charge of the drama department and J. Vick O'Brien, in charge of the department of music.

### THURSDAY, MARCH 25

- 9:30 A. M.—Topic: Ultimate Ends in School Music Teaching, and the best means for their accomplishment. Discussion opened by Karl Gehrkens, Oberlin, Ohio, chairman, and participated in by Julia E. Crane, Potsdam, N. Y., T. P. Giddings, Minneapolis, Minn., Charles H. Farnsworth, New York City, J. W. Beattie, Grand Rapids, Mich., George O. Bowen, Yonkers, N. Y., and other visiting supervisors.
- 11:30 A. M.—Business Meeting.

12:30 P. M.—Informal luncheons groups.

2:30 P. M.—Topic: Community Music in its relation to the Supervisor of School Music. Peter W. Dykema, Madison, Wisconsin, chairman. The chairman presented a program of action, and discussion was carried on by Frank A. Beach, Emporia, Kansas, W. P. Kent, New York City, E. L. Coburn, St. Louis, Mo., A. Stanley Osborn, Pittsburgh, Pa., Eugene M. Hahnel, St. Louis, Mo., Alice C. Inskeep, Cedar Rapids, Iowa, Edgar B. Gordon, Winfield, Kansas, Beulah Hootman, Kalamazoo, Mich., and other supervisors.

4:30 P. M.—Personally conducted excursion through the neighboring Carnegie Institute with its remarkable art, science, and general knowledge collections.

6:00 P. M.—Banquet and round table discussion. Continuation along lines of Wednesday evening banquet.

8:30 P. M.—Program in the Sailors' and Soldiers' Memorial Building by choruses and orchestras from Alleghaney, Central, Fifth Avenue, Peabody and South High Schools, separately and in combination under direction of Mr. Earhart and assistants.

#### FRIDAY, MARCH 26

9:30 A. M.—Topic: Credits for Music Study—including credit in the high school and grades for private music study, and credit in higher institutions for music credits granted in the high school. Discussion opened by the chairman, Osbourne McConathy, Evanston, Ill., and participated in by Will Earhart, Pittsburgh, Pa., W. Otto Miessner, Milwaukee, Wis., C. H. Miller, Lincoln, Neb., and other visiting supervisors.

11:30 A. M.—Business Meeting.

12:30 P. M.—Informal luncheon groups.

2:30 P. M.—Topic: Classification of children's voices, illustrated and demonstrated with children from the upper grades and high schools of the Pittsburgh schools. Discussion opened by the chairman, Hollis Dann, Ithaca, New York, and participated in by Miss Julia E. Crane, Potsdam, N. Y., Mr. Will Earhart, Pittsburgh, Pa., Mr. Arthur J. Abbott, Buffalo, N. Y., and other visiting supervisors.



## A General Survey

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The first day, Monday, was spent by the members in inspecting the work of the City schools. Groups were conducted to different schools where the Supervisors demonstrated the regular work in Music. Guides were provided from the vocational high schools for each group. About 150 supervisors from other cities visited the first day.

Each evening all gathered in the banquet room and a pleasant social time was enjoyed, closing with wonderful chorus singing conducted by Prof. Dykema.

On Monday evening at 8:00 o'clock the Community Choruses and orchestras from the evening schools gave a remarkably beautiful program at Memorial Hall under the direction of Mr. Will Earhart.

During Tuesday forenoon the inspection work was continued with greatly augmented numbers present.

The first formal session convened in the ball room at Hatel Schenley. At 1:40 P. M. Prof. Dykema led the convention in singing Keller's American Hymn with Holmes's text, Angel of Peace. President Mason called the meeting to order and introduced Supt. Davidson of the Pittsburgh schools, who gave an inspiring and cordial address of welcome.

The president replied in well chosen words, and then gave the annual address in which he ably set forth the vital problems to be solved by supervisors. He stated the possibilities of the music profession and prophesied great things for the future.

After the response by the President, Prof. Earl Barnes addressed the conference on "The Relation of Rhythmic Exercises to Music in the Education of the Future." His thoughts were so interesting that he was asked to continue the subject at the banquet hall at 6:30 o'clock. At the conclusion of Dr. Barnes' afternoon address, the conference repaired to Carnegie Institute where a program had been prepared to show the singing results in both lower and upper grades. The tone quality and interpretation of these children's choruses were so beautiful that they gave high ideals for the visiting directors. The entire teaching corps of the city was present to enjoy the program with us. Between the two parts of the children's program, Mr. Willys P. Kent of the Ethical Culture School, N. Y., spoke entertainingly to the assembly on the subject "Music for Every Man."

At 8:00 P. M. the Musicians' Club of Pittsburgh gave a largely attended reception to the members of the conference. At 9:00 o'clock Dr.

Claxton, Commissioner of Education of the United States, gave a remarkable address on "The Place of Music in National Education." Dr. Claxton gives music such a high place in education that his influence is destined to be great in the musical development of the next few years. He asked that a committee be appointed to act with him in the matter of gathering and disseminating knowledge of music education in the United States.

On Wednesday forenoon the various high schools of the city were visited and the work of classes in appreciation (or critical study as Mr. Earhart calls it) were inspected. High School Assembly Chorus Singing, Orchestra, and special program numbers by soloists were also heard and enjoyed. The work in music appreciation especially was closely studied, because so many are introducing it as a part of their work and also because Mr. Earhart is one of the pioneers in this work and has a definite plan for it.

On Wednesday afternoon the meeting place was Thaw Hall of the University of Pittsburgh. The orchestra of the Edgewood school and the Ladies' Chorus from the Public School Music Department of the School of Education of the University furnished music for the program. The purpose of the meeting was to discuss the Pittsburgh system. Mr. Earhart first stated the conditions in the city and gave a description of the organization of the Music Department. He answered many questions by interested supervisors. Among other subjects, the grade and High School orchestras received much attention.

At the banquet at 6:30 o'clock the editor of the Bulletin made his report and recommendations. At 8:45 P. M. the Carnegie Institute of Technology gave a reception and dramatic program to the members of the conference. This thoroughly enjoyable evening must be considered the most beautiful event in the week's program.

The session on Thursday morning opened at 9:30 with chorus singing. The topic: "Ultimate Ends in School Music Teaching and the best means for their accomplishment" was opened by Prof. Karl Gehrkins of Oberlin, Ohio, who acted as chairman during the discussion that followed. Those formally participating in the discussion were: Julia E. Crane of Potsdam, N. Y., T. P. Giddings of Minneapolis, J. W. Beattie of Grand Rapids, Michigan, George Oscar Bowen of Yonkers, and Chas. H. Farnsworth of New York.

Prior to the business meeting, in accordance with the constitution the President appointed the following committees: On nomination, George R. Eckert, Mrs. Elizabeth Casterton and E. L. Coburn. On Resolutions, Karl Gehrkins of Oberlin, Mary Conway of New Orleans, Thomas Chilvers of Detroit.

The minutes of the last meeting were approved as printed in the book of proceedings. The Treasurer's report was read in which a request was made for an auditing committee. After several had expressed their appreciation of Mr. McIlroy's good and faithful work, Mr. McConathy moved that an auditing committee of three be appointed whose acts would be final authority for the conference. On motion of Mr. Dykema, the auditing of the Bulletin was also included. The amended motion was adopted.

Karl Gehrkins, and F. T. Tubbs were named. In the absence of the chairman of the Board of Directors, no report could be made as the other officers had performed the work that the constitution delegates to the said officer.

Miss Eleanor Smith had been appointed chairman of the committee on Sunday School Music at a meeting three years before. The original purpose was to secure the publication of a collection that could be endorsed by the music supervisors. After examining critically all the songs in use for that purpose, so few were found worthy that Miss Smith was urged to go deeply into the subject and prepare a book. She reported that after three years, she was about ready to publish the result of her labors. The book is to contain religious folk songs, carols of various nations and other material including a section for the primary department. Many of the supervisors had heard the songs with delight and were enthusiastic in their praise. The report was accepted and the committee discharged. The committee on correlation of music and painting, Mr. Dykema, Chairman, reported that the material on this subject was very meager. "Music and Art" by Luna May Ennis was recommended as the best book on the subject. In addition an exhibit of typical material was installed in the parlors of the Hotel Schenley. The report was accepted and the committee continued. Mr. Hayden moved that the Bulletin be continued because of its great popularity, and that Prof. Dykema be editor. Mr. McConathy suggested that the great amount of time and labor necessary to edit it should not be asked of one man continuously, and, in order to have some one in training for the work later, it was moved that Prof. Dykema be editor for one year with an assistant who might afterwards succeed him. The amended motion carried.

Prof. Dykema suggested that the resolutions committee in their report should focus our ideas in pedagogy and define the aims of our profession, and not confine the resolutions entirely to the mention of individuals to whom the present meeting is indebted.

The nominations' committee reported the following names:

For president—Will Earhart of Pittsburgh, Pa.

For vice-president—P. W. Dykema of Madison, Wis.

For secretary—Agnes Benson, Chicago, Ill.

For treasurer—J. E. McIlroy, McKeesport, Pa.

For chairman of board of directors—C. H. Miller, Lincoln, Neb.

For member of board of directors—Alice Inskeep, Cedar Rapids, Ia.

The legality of electing Mr. Earhart president before his resignation from the office of director was questioned and the matter of electing officers was postponed until Friday.

Miss Conway of New Orleans gave notice of an amendment to the constitution to be voted on a year hence as required by the constitution, to the effect that more liberty of action be given the board in selecting the date for the conference. New Orleans wanted the conference and it was desirable that they be allowed to meet earlier in the year when the meeting should be held there.

Invitations for the next meeting of the conference were given by Grand Rapids, Michigan; New Orleans, Louisiana; Des Moines, Iowa; New York City, New York; Savannah, Georgia; Charleston, South Carolina; Lincoln, Nebraska, and Columbus, Ohio. As the custom of the conference is to meet only in cities where the supervisor of music is well established and presents a personal request, backed by his school superintendent and Commercial Club, many of the places could not be considered. The matter of hearing the claims of the different cities was postponed until Friday.

Community music in its relation to the Supervisor of School Music was the subject for Thursday afternoon. P. W. Dykema of Wisconsin was the chairman for this topic. The others formally participating were Frank A. Beach of Emporia, Kansas, W. P. Kent of New York City, E. L. Coburn of St. Louis, A. Stanley Osborn of Pittsburg, Eugene M. Hahnel of St. Louis, Alice C. Inskeep of Cedar Rapids, Iowa, Edgar B. Gordon of Winfield, Kansas and Beulah Hootman of Kalamazoo. After the formal discussion Mr. Giddings described his experience at Anoka, Minnesota, telling of their amphitheatre and concerts. Mr. Congdon told of his experience in West Virginia and Dr. Frank R. Rix, Director of Music in New York City, described briefly the community work there. He told of the marvelous results in their after-school violin classes where 8,000 children are taught each week. After this program the members of the convention were conducted through the Carnegie Institute with its remarkable art, science, and general knowledge collections. After the banquet a program was enjoyed at Memorial Hall, given by choruses and orchestras from Alleghaney, Central, Fifth Avenue, Peabody, and South High Schools separately and in combination directed by Mr. Earhart and his assistants.

On Friday morning at 9:30 the session began with chorus singing led by Mr. McConathy who was also chairman for the discussion of Music Credits in High Schools and Colleges. The formal discussion was continued by Prof. Sleeper of Smith College, Mr. Miessner of Milwaukee, Mr. Miller of Lincoln, Nebraska, and Mr. Farnsworth of Teachers' College, Columbia University. During the morning a questionnaire on high school music was answered by the members present. At the conclusion of the discussion it was moved by Mr. Miller that in view of the showing of the growth of sentiment toward granting credits, that a committee be appointed of which Mr. McConathy shall be chairman, to act for the Supervisors' Conference in the matter of School Music credits, and that the report of Dr. Sleeper and other reports on the subject be tabulated together with the statements of prominent educators so that definite information may be sent to the different colleges that are not now granting adequate credits in music, in order that the influence of this movement may be extended to all the colleges and universities in the United States.

This motion passed unanimously. After the discussions on credits were completed, the report of the nominating committee was taken up. The chairman, Mr. Eckert, presented the resignation of Mr. Earhart from the board of directors and recommended the vacancy on the board so caused be filled by C. H. Miller who would be chairman of the Board of Directors with one year to serve. The report of the committee was then adopted and the officers declared elected.

A referendum vote was taken on the place for the next meeting after hearing the claims of each city, asking for the honor. The vote showed considerable division of opinion and the matter was referred to the board of directors who have the authority through the constitution to fix the time and place of each meeting. It was stated that the policy of the governing board was to meet at such places as to bring under the influence of the conference as many as possible of the supervisors of America.

On Friday afternoon, the subject for consideration was "Classification of Children's Voices." Dr. Hollis Dann of Cornell was the chief speaker and chairman for the discussion. After stating the principles which should govern in dealing with children's voices he conducted a demonstration with children, classifying and commenting on each voice. Other speakers were Miss Crane, Mr. Abbott, Mr. Earhart and Mr. Giddings.

After the final session a meeting of the officers with the board of directors was held in the library. Many matters pertaining to the welfare of the conference were discussed. Steps were taken to co-operate with another organization in trying to secure more data on school music. It was decided that the time of the next meeting should be during the latter half of March, and Lincoln, Nebraska, was selected as the place of meeting. There was a general feeling of optimism regarding the future of the society, and the remarkable growth of about 50 per cent in membership over any previous year, and the vital interest manifested by so many prominent supervisors augured an important development in the activities and influence of the society in the future.

(Signed) C. H. MILLER, *Secretary*.

## Reports of Committees

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### REPORT OF COMMITTEE ON RESOLUTIONS

Be it hereby resolved that the most cordial thanks of the eighth annual session of the Music Supervisors' National Conference be extended to all those institutions, societies, and individuals who by their hearty co-operation, earnest support, and cordial enthusiasm have made possible the successful carrying out of all the plans for this meeting.

In particular do we extend our thanks to Dr. William M. Davidson, Superintendent of the Pittsburgh Public schools for his cordial welcome and his active interest in all that pertains to our work.

To Mr. Will Earhart and his assistants together with the principals and teachers of the public schools for the opportunities they have so generously provided for observation of the music work in the Pittsburgh Schools and for their highly efficient efforts in bringing to us the various groups of singers and players who have provided us with entertainment.

To Mr. Charles Heinroth, City Organist of Pittsburgh.

To the Musicians Club and its genial president, Mr. Boyd.

To the faculty of the School of Applied Design of the Carnegie Institute of Technology for the beautiful entertainment provided on Wednesday evening.

To the School Music Department of the University of Pittsburgh for the entertainment and reception Wednesday afternoon.

To Mr. C. C. Johnson, Principal, and Mr. W. D. Roberts, Teacher of Physical Training, North Industrial School, for providing us with guides and to the Boys of the Industrial School themselves, for guiding us successfully through the mazes of Pittsburgh topography.

To the Gillespie Art Company for their generosity in loaning the pictures exhibited in the Hotel Library.

To Dr. W. J. Holland, Director of the Carnegie Museum.

To the various publishers of School Music material for so generously providing the leaflets used in our assembly singing.

To Messrs Heyn and Cramer, Managers of the Hotel Schenley for their unflinching courtesy.

And especially to the officers of the Conference and the various speakers for the excellent program provided.

Respectfully submitted.

KARL W. GEHRKENS,  
MARY M. CONWAY,  
THOMAS CHILVERS,  
*Committee.*

### REPORT OF THE COMMITTEE ON SCHOOL ROOM PICTURES RELATED TO MUSIC.

Your committee has had difficulty finding much material. They beg leave, however, to report that there has been prepared a small exhibit of suitable material which has been arranged at the Hotel Schenley for inspection during this conference. In addition to this, they wish to call attention to a very helpful book entitled "Music in Art" by Luna May Ennis, published by L. C. Page and Company of Boston. This contains five chapters on: Myth and Enchantment; St. Cecelia; The Composers; Poets and Heroes; Youth and Love; and Worship, as art has represented them in their relation to music. There are 33 illustrations of paintings and statuary, and of these many are extremely valuable for the school room. C. M. Parker of Taylorville, Ill., publishes a few pamphlets dealing with music subjects which are well worth having. The general topic of Decoration is treated in a helpful book by Theodore M. Dillaway, entitled "Decoration of the School and Home" published by the Milton Bradley Company, Springfield, Mass.

The following is a suggestive list of suitable material:

Pied Piper .....	
Angel with Lute .....	Carpaccio
Singing Gallery (Details) Casts or Prints .....	Della Robbia
Angels .....	Fra Angelico
Aurora .....	Guido Reni
Angel Playing .....	Da Forli
Jester with Lute .....	Franz Hals
Orpheus Greeting the Morn .....	Corot
The Concert .....	Giorgione
St. Cecilia .....	Raphael
Parnassus .....	Raphael
A Reading from Homer ....	Alma Tadema
Concert .....	Terborch
Letters, Sciences and Arts (Sorbonne Paris) .....	Puvis de Chavannes
The Sacred Grove Dear to the Arts and Muses.....	Puvis de Chavannes

Respectfully submitted,

PETER W. DYKEMA.  
ELSIE M. SHAW.  
EUGENE M. HAHNEL.

Since the above report was presented the two following letters have been received:

My Dear Mr. Dykema:

Regarding your letter relative to pictures. It is hard to get a number of pictures related to music. I would like to see a graded list made with notes pointing out the particular interest of each picture.

I doubt if many of the pictures given in the list will interest children or little people. They are a little beyond them. For that reason I feel that pictures showing rhythm and movement should be introduced early in the course altho they do not directly relate to music.

I have added a few pictures and especially call your attention to the last three named. These pictures are by noted American artists now living. Copies may be obtained from the Montross Gallery, 550 5th Ave., N. Y.

Truly yours,  
HARRY W. JACOBS, *Director of Art Instruction, Buffalo, N. Y.*

Song of the Lark .....	Jules Breton
Golden Stairs .....	Burne Jones
Dance of the Nymphs .....	Corot
The Guitar Lesson .....	Ter Gerard
A Musician .....	T. W. Dewing
The Guitar Player .....	Joseph De Camp
The Viola Player .....	Hugo Ballin

My Dear Mr. Dykema:

Last year when the Music Supervisors met in Minneapolis I was asked to give a talk on "Music in Art." I had some difficulty finding slides of pictures which I thought suitable. I finally used the enclosed list. All had some musical motive embodied in the subject but all may not suit your purpose as schoolroom decoration—of a permanent character. I have checked those which we have used in Minneapolis.

This will give you some additional titles and I hope may help you in some way.

Very sincerely

M. EMMA ROBERTS, *Supervisor Drawing, Minneapolis.*

*Slides Used in Talk on "Music in Art" in 1914.*

Parnassus .....	Raphael
Daphne Phoria .....	Sir F. Leighton
Sappho Listening to Alcaeus .....	Alma Tadema
*King David .....	Rubens
Nativity .....	Giotto
Glory of Paradise .....	Arcagna
Coronation of Virgin .....	Angelico
Coronation of Virgin .....	Filippo Lippi
*Presentation of Christ (Detail of playing angel) .....	Carpaccio
Madonna of Frari (Angel detail) .....	Bellini
Madonna Zaccharia .....	Bellini
Madonna Enthroned (Detail) .....	Palma Vecchio
Madonna Luianoli—Angels on frame (Details) .....	Angelico
Madonna with Musical Angels .....	Van Dyck
*St. Cecilia .....	Van Eyck
*St. Cecilia .....	Raphael
*Angel Choir .....	Reynolds
*Christmas Bells .....	Blashfield
*Concert (Attributed to Giorgione) .....	Titian
*Jester .....	Franz Hals
*Singing Boys .....	Franz Hals
*Mary Ruthren .....	Van Dyck
*Child Handel .....	Dicksie
*Concert .....	Terborch
*Angelus .....	Millet
*Song of the Lark .....	Breton
Hope .....	Watts

## REPORT OF EDITOR OF MUSIC SUPERVISORS' BULLETIN

The idea of the publishing of a small pamphlet which should several times a year be sent free of charge to all persons interested in the teaching of public school music, was evolved at Minneapolis at the April, 1914, meeting there. Since the topic did not come up until near the close of the session, only a few hurried conferences on the subject were possible, the main one being during the progress of the final supper when for the purpose of this consultation, the officers were seated together. The vice president of the Association was given the privilege of publishing and distributing the pamphlet and was not hampered with any funds for carrying on this work. A number of the publishers, however, had at this meeting signified their interest in the project, and both then and at the N. E. A. meeting in St. Paul, promised their aid.

The Bulletin, for so it was named, has been supported, except for the revenue of \$3.35 from subscriptions, entirely by the proceeds of the advertising. I wish to state here, however, that at no time has the editor been willing to admit nor have any of the publishers intimated, that the advertisers were not obtaining full value for the money expended in their displays. I believe we are all agreed that as a business proposition the Bulletin has been satisfactory to the advertisers.

The policy of the editor has been to meet as completely as he could determine from the hasty conferences mentioned above, the mind of the supervisors who were present at the Minneapolis meeting. The Bulletin has endeavored to mirror the rather varied opinions of our varied constituency. There have been about fifty different contributors in the four numbers, and of these, only our president Mr. Mason, our treasurer Mr. McIlroy, our host at Minneapolis, Mr. Giddings, Mr. Gehrkens, Mr. Farnsworth, and possibly one or two others who have appeared twice have been allowed the privilege of more than one utterance—excepting of course the still, small voice of the editor who has dutifully inflicted at least two pages in each issue. The contributors have come from eighteen or twenty states of the Union, and have thus represented a wide distribution, extending from California to New Hampshire; from Louisiana to North Dakota.

There were printed 7000 of the first issue, and 6000 of each of the other three, making a total of 25,000 copies. There remain about 200 of the first issue, 300 of the second, 100 of the third and 100 of the fourth issue. The postage expenditures amounted to almost \$400. In addition to the 6000 copies of the second issue of the Bulletin which contained Mr. Winship's address on The Appreciation of Appreciation, 8000 copies of this address were made upon special order and these were sent over the country by the Victor Talking Machine Company and the Journal of Education.

Regarding the finances I am glad to say that altho there are still some outstanding bills receivable and payable, there is every indication that we shall have a balance in our favor of almost \$100. On account of the misunderstanding which arose concerning the Minneapolis proceedings, this \$100 will in all probability be used to help defray the expense of the printing of them. ¶

The most difficult matter in connection with the publication of the Bulletin has been the distribution of it. A vast amount of time has been

spent in getting a mailing list and then attending to omissions and mistakes in this list. Since the preparation of an independent mailing list would be a task requiring several months of work and an expenditure of several hundreds of dollars, we have been obliged to rely upon the courtesy of a number of the publishers who have entirely without cost to us, placed their lists at our disposal. There are doubtless many supervisors in the country, some of whom may be present, who have been neglected, apparently, in the distribution of the Bulletin. All I can say in our defense is that we have used every means we could to supply any one who was entitled to a copy and have in every case, when there was a doubt, sent a second copy.

Regarding the future of the Bulletin, there are two questions to be regarded. First, whether the Association shall continue the publication of something of this type, or whether we shall throw our influence into some other magazine, making it our official organ, and secondly, who shall conduct the Bulletin in the future. Regarding the first point, I wish to state that Mr. Hayden of "School Music" and Mr. Baltzell of "The Musician" are both of them interested in the proposition of having their magazines used as the organ of the Association. In favor of this plan it may be stated that the publishing of the Bulletin involves a considerable amount of time, altho it has this year been more than self-supporting financially. If this voluntary effort on the part of the editor and the contributors could be spared by means of using some Journal that already is under way, there would of course be decided saving for a number of us. The difficulty in the way, however, of this plan is first, the financial one, since both of these Journals I have mentioned are on a basis which requires a paid subscription, and secondly, neither one of them would, I believe, be content to be merely the organ of this Association which is all the Bulletin pretends to be. Regarding the second point, if the Bulletin is continued under the present arrangement, I may say that I am somewhat divided in my mind as to the recommendations to make. I should be very loth to give as much of another year to the publishing of this magazine as I have been obliged to do this year. On the other hand, I am reluctant to cause any one else the trouble and worry which must come from undertaking this work and learning the many details which the experience of this year has taught me. I however believe it has been a valuable experience and probably, therefore, it would be wisest to appoint a different editor.

Respectfully submitted,

PETER W. DYKEMA, *Editor*.

## Report of Treasurer

### RECEIPTS

1915	
March 23—Balance in Treasury .....	\$ 92.97
March 23—Received from A. W. Mason Proceeds of 1914 Preliminary Program .....	49.59
June 5—1915 Membership dues to date .....	508.50
June 5—By Sale of Books .....	25.00
	\$676.06

### EXPENDITURES

1915	
March 26—Printing Membership cards and Application Blanks .....	\$ 4.00
March 26—Printing Post Cards and Postage .....	2.00
March 26—Stamps and Stenographic Work (K. W. Gehrkens) .....	4.50
March 26—Telegrams, postage, etc. (A. W. Mason) ....	9.16
March 26—Sundry expenses on account convention incurred by treasurer, etc. ....	5.00
March 29—James McIlroy, Jr., Treasurer (By action of Conference) .....	50.00
April 2—Ruth Simpson (Stenographer at Conference) ..	10.00
May 1—Typewriting lists of members .....	1.50
May 1—P. W. Dykema (Printing 1914 proceedings)....	182.50
May 1—Typewriting lists of members .....	1.50
May 5—Addressing and mailing Proceedings .....	8.50
June 5—Postage and Stationery .....	5.00
June 5—Express .....	2.19
June 5—Cash on hand .....	389.46
	\$676.06

McKeesport, Pa., June 5, 1915

JAMES MCILROY, JR., *Treasurer.*

Having examined the above account, I certify that it is correct.

K. W. GEHRKENS, *Auditing Com.*

# Financial Report of Editor of Bulletin

1914-1915

## INCOME

### I. Advertisements

19 ads September .....	\$299.70
20 ads November .....	328.03
21 ads January .....	339.04
21 ads March .....	339.04

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 \$1,305.81

### II. Subscriptions

Miller, \$3.00; News Agency, \$.35. ....	\$3.35
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 Total Receipts ..... \$1,309.16

## OUTLAY

### I. Printing and Mailing

Sept. 10, 1915—Bill Heads .....	\$2.25
Sept. 10, 1915—Printing and Mailing 8,000 Bulletins .....	316.25
Nov. 10, 1915—Printing and Mailing 7000 Bulletins .....	249.98
Jan. 10, 1915—Printing and Mailing 6000 Bulletins .....	251.47
Mar. 10, 1915—Printing and Mailing 6000 Bulletins .....	251.01

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 \$1,068.71

### II. Office Expenses

Postage \$27.72, Travel (to Chicago) \$19.90, Help \$23.75 Telegrams \$7.00 .....	78.37
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### III. Pittsburgh Expenses

Photos, Express, Miscellaneous .....	14.26
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### IV. Contribution to Printing of Proceedings of Minneapolis Conference.

Total cost of printing .....\$262.50

Mailing ..... 8.72

Proof Reading ..... 13.55

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 \$284.77

Paid by Conference ..... 182.50

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 Difference paid by Bulletin .....\$102.27..... 102.27

### V. Balance.

Cash on hand ..... 45.55

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 \$1,309.16

Profit on Bulletin was therefore \$102.27 plus \$45.55 or \$147.82.

Respectfully submitted

 PETER W. DYKEMA, *Editor.*

The above account has been examined by me and has been found to be correct in every detail.

 K. W. GEHRKENS, *Auditor.*

# List of Members

## ACTIVE—NEW.

- Abraham, Pauline M. ....15 King Edward Apartments, Pittsburgh, Pa.  
 Allen, Florence .....454 Clancy Ave., N. E., Grand Rapids, Mich.  
 Armstrong, Frank L.....1230 Palo Alto St., Pittsburgh, Pa.  
 Arnold, Frances H. ....Victor Temple of Music, San Francisco, Cal.  
  
 Baer, Nelle G. ....112 S. Main St., Chambersburg, Pa.  
 Bailey, J. E.....928 Russell St., Nashville, Tenn.  
 Bailey, Ella M.....Coudersport, Pa.  
 Baird, Florence C.....Normal School, East Radford, Va.  
 Baltzell, W. J.....150 Tremont St., Boston, Mass.  
 Bartel, Otto E. ....426 Spring Ave., Elwood City, Pa.  
 Bauer, Mary E.....8 Bradford Ave., Crafton, Pa.  
 Beach, Elizabeth V.....195 Second St., Ilion, N. Y.  
 Beach, Frank A.....State Normal School, Emporia, Kan.  
 Beck, Paul E.....Lititz, Pa.  
 Berkey, Florence .....440 S. Atlantic Ave., Pittsburgh, Pa.  
 Bell, Florence .....256 N. 6th St., Steubenville, Ohio.  
 Blaikie, Ralph L.....231 W. 39th St., New York.  
 Bliss, Paul .....137 W. 4th St., Cincinnati, Ohio.  
 Brant, Edith E.....31 S. Portland Ave., Brooklyn, N. Y.  
 Breyfogle, Laura Virginia..Riverside, Ill.  
 Brockway, Mrs. B. ....545 E. Main St., Ottawa, Ill.  
 Bryan, George A.....555 Washington Ave., Carnegie, Pa.  
 Burgess, Miss Selkirk ....Centre St., Grove City, Pa.  
 Burgoyne, Florence M. ....623 Chislett St., Pittsburgh, Pa.  
 Buzza, M. Belle .....Coraopolis, Pa.  
  
 Canfield, Susan T. ....241 McKee Place, Pittsburgh, Pa.  
 Carpenter, N. Maud.....State Normal, Penn, Nebraska.  
 Chapman, Louise G.....53 Hinsdale Ave., Winsted, Conn.  
 Cleland, D. H.....332 E. Main St., Lebanon, Ohio.  
 Colbert, Mrs. E. R. ....219 S. McKean St., Butler, Pa.  
 Conway, Cora Frances.....648 E. 6th St., York, Neb.  
 Cooper, Effie D.....Uniontown, Pa.  
 Crane, Mary E.....Gladstone Hotel, Chicago, Ill.  
  
 Dailey, Blanche .....504 W. Wabash St., Bluffton, Ind.  
 Dailey, Clara T.....214 W. Virginia Ave., Peoria, Ill.  
 Daniels, I. T.....606 Fifth Ave., Charleroi, Pa.  
 Dann, Arthur J.....40 Hortense St., Uniontown, Pa.  
 Davies, Gwilym .....Wilkes-Barre, Pa.  
 Davies, Robert W. ....209 McKee Ave., Monessen, Pa.  
 Davis, Mrs. Robert .....Salem, W. Va.  
 Demmler, Oscar W.....1522 Chateau St., Pittsburgh, Pa.

- Eldred, Laura .....Ligonier, Ind.  
 Eldridge, Harry C.....Eldridge Entertainment House, Franklin, O.  
 Ensor, Eunice M. ....73 Prince St., Rochester, N. Y.  
 Farquharson, Leonora ..... 552 Helen Ave., Detroit, Mich.  
 Faunce, Emma H.....Hammonton, N. J.  
 Fischer, W. Ethelbert .....2206 Slane Ave., Cincinnati Ohio.  
 Ford, Cora M.....Beaver, Pa.  
 Foster, Miss Clyde E.....318 Ellis St., Ypsilanti, Mich.  
 Gantvoort, A. J.....College of Music, Cincinnati, Ohio.  
 Gardner, Louise M.....2958 Belrose Ave., Dormont, Pittsburgh, Pa.  
 Gary, Laura .....418 Scott St., Wheaton, Ill.  
 Gaver, Ella F.....Chester, W. Va.  
 George, D. J.....Trimble Ave., Carnegie, Pa.  
 Glover, Nellie L.....203 E. Mill St., Akron, Ohio.  
 Graham, Miss N. M. ....Nebr. State Normal, Peru, Nebr.  
 Griffith, Richard .....209 Harrison Ave., Avalon, Pa.  
 Griffith, Ted R.....Kingston Station, Wilkes-Barre, Pa.  
 Goodsell, Evelyn Sands ....911 Market St., Parkersburg, W. Va.  
 Gordon, Edgar B.....Winfield, Kan.  
 Griffin, Clare M.....313 Camp Ave., Braddock, Pa.  
 Hair, Fannie A. ....Silver, Burdet & Co., Boston, Mass.  
 Hall, Flora L.....539 High St., Wooster, Ohio.  
 Hannon, Louise .....2445 Monroe St., Chicago, Ill.  
 Harshman, Estella ..... 50 Park St., Ashtabula, Ohio.  
 Hauer, Florence L. ....643 Walnut St., Lebanon, Pa.  
 Haviland, Earl W.....402 Mahantongo St., Pottsville, Pa.  
 Hazelrigg, Mildred .....1515 W. 6th St., Topeka, Kan.  
 Hendricks, Anabel P.....Beaver Falls, Pa.  
 Hengy, Eva .....California, Mo.  
 Hesser, Ernest G.....State Normal School, Bowling Green, Ohio.  
 Heward, Grace .....State Schools, Trenton, N. J.  
 Hodges, Minnie May.....321 E. 4th St., Marion, Ind.  
 Hoover, C. Guy .....International College of Music, Chicago, Ill.  
 Horan, Sallie .....1325 Bluff St., Dubuque, Iowa.  
 Hughes, Mrs. Bertha D.....2 Sherman Place, Utica, N. Y.  
 Humphreville, Margaret L..231 W. Vine St., Lancaster, Pa.  
 Isensee, J. J.....Aspinwall, Pa.  
 James, Evalyn .....5861 Burchfield Ave., Pittsburgh, Pa.  
 Jennings, Elsa .....622 Maud St., Defiance, Ohio.  
 Johns, Thos. W.....701 E. Reynolds St., New Castle, Pa.  
 Johnston, Harry B.....413 Zara St., Mt. Oliver Stn P. O., Pittsburgh.  
 Jones, Alice E.....221 W. Jackson St., Muncie, Ind.  
 Jones J. Powell.....Cleveland, Ohio.  
 Jones, John P.....324 E. 11th Ave., Homestead, Pa.  
 Keefer, H. O.....365 Broadway, East McKeesport, Pa.  
 Kenley, Huldah J.....University of Pittsburgh, Pittsburgh, Pa.  
 Kennedy, Mary K.....Bridgeport, Ohio.  
 Kent, Willys P.....Ethical Culture School, New York.

Kiefer, Florence E.....	1121 Milton Ave., Swissvale, Pa.
Konold, Selma M.....	129 N. 2nd St., Jeannette, Pa.
Krieg, Ida B.....	1033 Indiana Ave., La Porte, Ind.
Kraemer, Jeannette H.....	Cosmopolitan School of Music, Chicago, Ill.
Keane, Michael .....	9 East 17th St., New York, N. Y.
LaChat, I. W.....	Cambridge, Ohio.
Loffer, Evelyn .....	6309 Marchand St., Pittsburgh, Pa.
Laughlin, H. P. ....	429 Thompson Ave., East Liverpool, Ohio.
Leavitt, Helen S. ....	29 Beacon St., Boston, Mass.
Lebo, Will H.....	425 North C St., Hamilton, Ohio.
Legge, Nina .....	116 S. 5th St., Duquesne, Pa.
Lewis, Mildred .....	601 E. Winchester Ave., Ashland, Ky.
Long, Esther M.....	359 Chestnut St., Columbia, Pa.
Lofetra, Emma J.....	State Schools, Trenton, N. J.
Lorch, Hermine .....	Conservatory of Music, Detroit, Mich.
Low, Henrietta Baker .....	Peabody Inst., Baltimore, Md.
Lumley, Anna P.....	10 S. Church St., Waynesboro, Pa.
Lynch, Fannie E.....	804 Tribune, Chicago, Ill.
Marsh, Florence .....	33 Central Park W., New York.
Massey, Ruth Standish ....	813 St. James St., Pittsburgh, Pa.
Maybee, Harper C.....	Western State Normal, Kalamazoo, Mich.
Mayworm, Alice H.....	94 Eliot St., Detroit, Mich.
Mears, Walter G.....	2215 Holyoke St., Pittsburgh, Pa.
Menual, Anna E. ....	11 W. Gilman St., Madison, Wis.
Menne, W. F. ....	Hastings, Neb.
Meservey, Emma .....	Fremont, Neb.
Miller, Bessie .....	637 Ann Ave., Kansas City, Kan.
Milleisen, Jean C.....	977 20th St., Altoona, Pa.
Mills, Bertha .....	105 E. Wilford St., Grafton, W. Va.
Murphy, Mrs. Jennie S....	Baldwin, Pa.
Myers, S. S. ....	Tiffin, Ohio.
Myers, Anna P.....	Natrona, Pa.
McCann, Ruth .....	293 W. Hill St., Wabash, Ind.
McCullough, J. F.....	Silver, Burdett & Co., Chicago, Ill.
McDonough, Frank J.....	801 First St., Rensselaer, N. Y.
McGowan, Elizabeth I.....	1925 Perkiomen Ave., Reading, Pa.
McGranahan, Elizabeth ...	2103 N. Wabash St., Wheeling, W. Va.
McIlroy, Helen .....	714 S. Union Ave., McKeesport, Pa.
McKendrick, Elsie .....	Ebensburg, Pa.
Neeley, Mrs. Maud R. ....	435 Dixon Ave., Ben Avon, Pa.
Nichols, Cortlandt T. ....	100 Washington Sq., New York.
Noss, Mrs. Elizabeth M.....	91½ 13th St., Franklin, Pa.
Oderlotz, Emma J. ....	508 Second St., Fairmont, W. Va.
Packer, Myra C.....	125 Cornelia St., Boonton, N. Y.
Parker, Fern A.....	South Bend, Ind.
Parrish, Geo. W.....	Plymouth, Pa.
Pearsall, John V.....	35 Midland Ave., Arlington, N. J.
Perkins, Margaret H.....	60 Hodgson Ave., Ingram, Pa.
Phelps, Florence H.....	76 E. Cuyahoga Falls Ave., Akron, Ohio.

- Phillips, John ..... Euclid Ave., Steubenville, Ohio.  
 Powk, Margaret F. .... 69 S. Root St., East Aurora, Ill.  
 Reardin, Grace W. .... 300 Pike St., Cincinnati, Ohio.  
 Reade, Mrs. Estella H. .... School of Music, Ripon, Wis.  
 Rice, Emily ..... 606 Main St., Phoenixville, Pa.  
 Rix, Frank R. .... 500 Park Ave., New York City.  
 Roberts, Robert W. .... 14 W. 9th Ave., Columbus, Ohio.  
 Robinson, Clarence ..... State College, State College, Pa.  
 Robinson, Lucy ..... 500 S. Front St., Wheeling, W. Va.  
 Rockwell, Chas. S. .... Clearfield, Pa.  
 Rose, Edward G. .... 801 N. 6th St., Harrisburg, Pa.  
 Rowe, Mrs. Ada ..... 380 Stewart St., Blairsville, Pa.  
 Schade, Mary R. .... 617 Walnut St., Irwin, Pa.  
 Schmink, G. L. .... 325 Climax St., Pittsburgh, Pa.  
 Shaffer, Florence ..... 1350 Hessler Road, Cleveland, Ohio.  
 Sharp, J. W. .... 717 Superior Ave., Cleveland, Ohio.  
 Shontz, Blanche E. .... Oakmont, Pa.  
 Shute, Florence L. .... High School, 5898 Hobart St., Pittsburgh, Pa.  
 Simpkins, Frank A. .... Kinsman, Ohio.  
 Sleeper, H. D. .... Smith College, Northampton, Mass.  
 Snyder, M. E. .... 704 Penna St., Gary, Ind.  
 Solomon, Reese ..... Fremont, Neb.  
 Spangler, J. K. .... 628 Petty St., McKeesport, Pa.  
 Speck, Frank R. .... New Philadelphia, Ohio.  
 Steele, Mary E. .... 251 S. St. Clair St., Pittsburgh, Pa.  
 Stevenson, John Alford .... Scott, Foresman Co., Chicago, Ill.  
 Stewart, Zetta ..... 114 Miln St., Crawford, N. J.  
 Stoddard, Jessie ..... Titusville, Pa.  
 Strong, Glaze ..... 214 S. Academy St., Galesburg, Ill.  
 Sturgeon, T. W. .... 116 Union Ave., Mt. Vernon, N. Y.  
 Taylor, Minnie ..... 515 Walnut St., Leavenworth, Kan.  
 Tebbs, Arthur Leroy ..... Dayton, Ohio.  
 Tennant, Elizabeth ..... 267 Chestnut St., Pottstown, Pa.  
 Terstege, Meta ..... 271 N. 5th St., Newark, N. J.  
 Tilson, L. M. .... Art Pub. Society, Franklin, Ind.  
 Todd, Mabel ..... 109 N. 5th St., Ironton, Ohio.  
 Tubbs, F. A. .... Bryan, Ohio.  
 Ulrich, C. O. .... Covington, Ohio.  
 Vandewater, Cora ..... 316 Congress St., Ypsilanti, Mich.  
 Vayo, Caroline ..... Municipal Bldg., Rochester, N. Y.  
 Vernon, Mary Strawn .... Columbia School of Music, Chicago, Ill.  
 Westwood, Louise ..... 48 Orchard St., Newark, N. J.  
 Whitlatch, Orma ..... 447 Center Ave., Verona, Pa.  
 Williams, Elizabeth ..... 716 W. Main St., Greenfield, Ind.  
 Willking, Hermine ..... 270 Walnut St., Morgantown, W. Va.  
 Wilson, Carrie F. .... Freedom, Pa.  
 Wilson, Thomas ..... 840 N. Broad St., Elizabeth, N. J.  
 Wylie, Myra R. .... State Normal School, Cheney, Wash.

## ACTIVE RENEWALS

- Abbott, Arthur J.....28 Clarendon Place, Buffalo, N. Y.  
 Adams, F. Eugenie.....420 Raleigh Ave., Norfolk, Va.  
 Alexander, Birdie .....Homan Sanitarium, El Paso, Tex.  
 Amidon, Fanny C.....State Normal, Valley City, N. D.
- Baker, Bertha.....6336 Phillips Ave., Pittsburgh, Pa.  
 Baker, Earl .....2536 Lyndale Ave., S., Minneapolis, Minn.  
 Barr, Grace .....State Teachers' College, Cedar Falls, Iowa.  
 Bartley, Bertha A.....337 Broadhead Ave., S. Bethlehem, Pa.  
 Bean, L. Louise.....Decatur, Ill.  
 Beattie, John W.....353 College Ave., S. E., Grand Rapids, Mich.  
 Bellingham, Albert .....5918 Douglas Ave., Pittsburgh, Pa.  
 Benson, Agnes .....3819 Pine Grove Ave., Chicago, Ill.  
 Bicking, Ada E.....406 Grant St., Evansville, Ind.  
 Birchard, C. C. ....221 Columbus Ave., Boston, Mass.  
 Baldwin, Ralph L. ....81 Tremont St., Boston, Mass.  
 Bottsford, F. E.....16 Bassett St., Jamestown, N. Y.  
 Bourgard, Caroline B. ....1324 Hepburn Ave., Louisville, Ky.  
 Bowen, George Oscar .....Yonkers, N. Y.  
 Burt, George A. ....606 Third Ave., Eau Claire, Wis.  
 Burtch, J. J.....Ginn & Co., Chicago, Ill.  
 Bushong, Melvin S. ....200 W. Poplar St., Olathe, Kan.
- Carmichael, Elizabeth .....Supervisor of Music, Fort Dodge, Iowa.  
 Casterton, Elizabeth .....Municipal Bldg., Rochester, N. Y.  
 Chapman, Clifford .....Oliver Ditson Co., Boston, Mass.  
 Chilvers, Thos. H.....365 Lincoln Ave., Detroit, Mich.  
 Clark, Mrs. Frances Elliott.Victor T. M. Co., Camden, N. J.  
 Clement, Bertha Bishop....74 N. Arlington Ave., East Orange, N. J.  
 Clifford, Julia Estelle ....38 Peabody Place, Franklin, N. H.  
 Coan, R. A. ....70 Fifth Ave., New York City.  
 Coburn, E. L.....1039 Goodfellow Ave., St. Louis, Mo.  
 Coffin, Mrs. Gertrude M....410 Feree St., Coraopolis, Pa.  
 Cogswell, Hamlin E.....State Normal School, Indiana, Pa.  
 Collins, Violet V.....Park Ridge, Ill.  
 Congdon, C. H.....623 S. Wabash Ave., Chicago, Ill.  
 Conway, Mary M.....Municipal Office Bldg., New Orleans, La.  
 Crane, Julia E.....Crane Normal Institute, Potsdam, N. Y.  
 Cressey, Martha .....912 W. 18th St., Sioux Falls, S. D.  
 Cundiff, Hannah M.....223 Olgonia St., Oshkosh, Wis.
- Dann, Hollis E.....Cornell University, Ithaca, N. Y.  
 Dickman, Mrs. Emma.....South Omaha, Neb.  
 Dixon, Mrs. Anna .....1024 E. 1st. St., Duluth, Minn.  
 Doud, Nettie C.....617 E. Jackson St., Springfield, Ill.  
 Douglas, Margaret F.....415 East End Ave., Pittsburgh, Pa.  
 Duke, Josephine G.....Hotel La Tourette, Bayonne, N. J.  
 Dykema, Peter W.....University of Wisconsin, Madison, Wis.

- Earhart, Will .....5898 Hobart St., Pittsburgh, Pa.  
 Eckert, George R. ....706 W. Sycamore St., Kokomo, Ind.
- Farnsworth, Charles H.....Teachers' College, Columbia University, N. Y.  
 Farr, Frank D.....Silver, Burdett & Co., Chicago, Ill.  
 Fillmore, Aden L.....1701 Buena Vista St., Pittsburgh, Pa.  
 Fithian, Powell G.....Camden, N. J.  
 Fleming, Ada M.....Ginn & Co., Chicago, Ill.  
 Foresman, Robert .....Ridley Park, Pa.  
 Fryherger, Mrs. A. M.....1939 Bryant Ave., S., Minneapolis, Minn.  
 Fuhrman, Wm. A.....62 Southampton St., Buffalo, N. Y.  
 Fuller, Mrs. Hattie Smith..406 Manners Lane, Albert Lea, Minn.
- Gehrken, Karl W.....Oberlin College, Oberlin, Ohio.  
 Giddings, T. P.....City Hall, Minneapolis, Minn.  
 Glenn, Mabelle .....318 E. Locust St., Bloomington, Ill.  
 Graham, Mrs. L. A. ....State Normal, Aberdeen, So. Dak.
- Hahnel, Eugene M.....3928 Connecticut St., St. Louis, Mo.  
 Hallam, Alfred .....82 Circular St., Saratoga Springs, N. Y.  
 Harclerode, Wm. M.....233 S. 2nd St., Steelton, Pa.  
 Hartz, Mary A.....1629 Toledo St., Logansport, Ind.  
 Hayden, P. C.....Keokuk, Iowa.  
 Henratta, Anna C.....Supervisor of Music, Erie, Pa.  
 Hieber, Olga E.....Silver, Burdett & Co., Chicago, Ill.  
 Hootman, Beulah A. ....Western State Normal, Kalamazoo, Mich.  
 Hudson, M. Ethel .....4931 Fountain Ave., St. Louis, Mo.
- Inskip, Alice C.....109 S. 17th St., E., Cedar Rapids, Iowa.
- Kimberly, Mary Eleanor ..2610 W. 41st St., Minneapolis, Minn.  
 Kinnear, W. B.....Larned, Kan.  
 Knapp, G. E.....Central State Normal, Mt. Pleasant, Mich.  
 Karmazin, Mrs. Rose Mares 1218 Independence Bldg., Chicago, Ill.
- Lawton, Charlotte D. ....Somerville, Mass.  
 Leeder, Joseph A.....Oil City, Pa.  
 Loomis, Louise A. ....4704 Fifth Ave., Pittsburgh, Pa.
- Maher, Stella Collins .....Park Ridge, Ill.  
 Maladey, Elizabeth .....128 Elysian Ave., Pittsburgh, Pa.  
 Marcy, Eloise .....805 Main St., Menominee, Mich.  
 Mason, Arthur W.....Columbus, Ind.  
 Miessner, W. Otto .....State Normal School, Milwaukee, Wis.  
 Miller, C. H. ....Supervisor of Music Lincoln, Neb.  
 Morton, W. M. ....American Book Co., Chicago, Ill.  
 Mundhenk, Mary .....R. F. D. 1, Brookville, Ohio.  
 Murphy, Anna V.....55 Pride St., Pittsburgh, Pa.  
 McClure, Leitha L.....Columbia School of Music, Chicago, Ill.  
 McConathy, Osbourne .....Northwestern University, Evanston, Ill.  
 McIlroy, James, Jr. ....3001 Cliff St., McKeesport, Pa.

NeCollins, Elmer .....100 Washington Ave., New York.  
 Newton, E. W. ....29 Beacon St., Boston, Mass.  
 Nicholson, Maude .....Supervisor of Music, De Kalb, Ill.

Owen, Katherine E. ....Supervisor of Music, Ramsey, N. J.

Parr, Mrs. Marie Burt .....56 Beersford Road, Cleveland, Ohio.  
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## Addresses and Discussion

### Address of Welcome by Dr. William M. Davidson

Replying to this invitation to be present to address a word of welcome on this occasion, there naturally came to my mind the reason why there should be occasion for a word of welcome to a body of Music Supervisors, but I am glad to stand in your presence particularly to welcome you all to this great industrial center of Pittsburgh. Our City certainly appreciates the great service you are rendering to the Public Schools. One peculiar thing I discovered, the deep religious significance of this community, making a spirit of oneness among the people. When three years ago this City invited a man to come from the middle section of the country to take charge of this Public School System from the standpoint of the direction of this music work we were especially fortunate in securing Mr. Will Earhart to bring it to the high degree of perfection and ideals of music for which Pittsburgh stands. We feel perfectly at ease to give you the opportunity to see it as it is without asking you to see the best we have to offer. We welcome you with all our hearts to partake of the oneness of our life here. We welcome you to our city in order that you may see the great city spirit and particularly to this locality which we think is a great center where are located the Carnegie Institute, Pittsburgh University, Carnegie Library and Art Museum, Technical School, the great Duquesne University and educational center. At one of the large Sunday schools I attended recently I saw the sign "The success of this class depends upon the individual members of this class" which hung over a class of 200 men. The success of the Public School System in this Country depends upon the high ideals the teachers put into their work as teachers and your success depends upon the individual members constituting the individual members of your society. In this instance, I am inclined to think I would change this motto to read "The enrichment of this class depends upon the individuals of this class." You do not ask "What is there in it for me" but "What can I give to the boys and girls in a Spiritual Life through instrumentality of teaching music in the Public Schools?" Music is a factor that will command the respect and attention of not only the community, but of the whole World. I trust your stay with us will be pleasant and that you will be glad to visit us in future years.

## Response by Mr. Arthur W. Mason, President

*Dr. Davidson, Members of the National Conference of Music Supervisors,  
Ladies and Gentlemen:*

It gives me great pleasure in the name of the National Conference of School Music Supervisors, to respond to your gracious words of welcome. I feel sure that they are not uttered in a perfunctory spirit, but carry a real meaning from the heart, and I am sure they meet with a kindred feeling from all the members of the Conference here assembled.

It is peculiarly fitting that this gathering should assemble at Pittsburgh, a city which may be aptly termed, "the wonder city", through whose portals flows an unceasing stream of fuel to warm the hearthstones of the homes of a nation, from whose furnaces come a ceaseless product of steel to span our rivers, bind our cities and hamlets together with arteries of commerce, and erect a fabric of buildings that are the wonder and admiration of the world. A wonder city from whose heart has poured forth songs that are known and loved wherever vocal expression is heard,—Songs of the highest art forms that are in the repertoire of the world's greatest singers, and fall from their lips upon the grateful ears of the most cultured listeners,—Songs that have gone forth to preach, as only such songs can, a beautiful religion of love and trust, and which are familiar wherever the Christian religion is known,—Songs that carry the wanderer back in retrospect when the "heart grows weary, far from the old folks at home."

The influence of the school activities of Pittsburgh also, is permeating the heart of the nation, and the Conference feels that it is highly honored in having the hospitality you have so generously shown, extended to it, together with the exceptional advantages of observing, at close range, the excellence of its school work, and the grandeur of its institutions, and we trust that our deliberations and activities may be such that the historian of the future may point to the 1915 Conference at Pittsburgh as one of the very best in its history.

The importance of the present session of the National Conference of School Music Supervisors can be estimated only in the future, when the results of its labors have been put into practice in the various communities of its members, but it is safe to say that never before in the history of similar gatherings has there been one with the opportunities of the present. The hour for America's opportunity has struck, and with half the world at war, she may in peace, work out the problems that lie before her. A musical ferment is in progress in which old ideas are rapidly giving way to be replaced by new thoughts and ideals that were undreamed of when the Conference came into existence a few years since, and I believe I state a fact when I say that the musical fraternity is, as a whole, alive to the changes that are taking place, and is seeking for the best in ideals and methods. It is awake to the defects of the past and is looking for something better to replace the time worn methods that it has used formerly with such varying success and it is the duty of this Conference, if possible, to point the way to the ultimate goal, toward which we should work. Educators everywhere are realizing as never before, the value of music in the life of the community and are desirous of placing it where it, of right, belongs in the educational scheme. One of our foremost college presidents has made the statement,

"The teaching of music in the schools should be made more general and efficient," and I think this fairly represents the attitude of school men everywhere. If manufacturers and business men find the question of efficiency to be one of paramount importance in the conducting of their business organizations, it is certainly as important that we should devote our best thought to this most important subject, that out of our deliberations may arise a recognized ideal towards which we should strive. At the same time there should be an effort made to establish some principles by means of which this ideal may be attained. The Supervisors of the nation are a conscientious body of teachers, and are honestly striving to eliminate the mistakes of the past and build for a solid and enduring future, and to this end they are taking stock of methods, many of which are being weighed in the balance and found wanting. In the multiplicity of new ideas, they are quick to discern and value at its true worth each new idea that is presented to them. Out of all of this activity a new day is dawning, and the time is near at hand when the music taught in the schools will be as efficient and as uniform as any of the other lines of school activity. Visions are crystalizing into ideals, and the way thereto is being charted that those who follow may know that path. Out of all of this, too, a uniformity will be reached which will solve many of the problems that have been vexing in the past. Problems which were then thought to have been vital, and which have been discussed with great ardor will be found to have been merely matters of individual preference,—having no bearing at all upon the real issue and in the light of the new thought they will disappear, leaving us to wonder why they were ever dignified by discussion for matters of greater moment will have relegated them to the limbo of forgotten things. The senses of rhythm and tone which are a part of the equipment of every individual, are the senses upon which music is builded, and the development of these often neglected senses should claim our best efforts, and when they are once awakened they should be kept thoroughly alive throughout the entire school life and should be constantly stimulated by hearing the best there is in musical literature. The powers of observation should be quickened and kept continually on the alert and the analytical mind should be trained to its highest power and the correlative facilities should be constantly exercised. An early acquaintance with the symbols of the printed page and a thorough intimacy between the action and the symbol, will result in a knowledge and understanding in which the best in the literature of music will be the common property of all. While this may seem something of a vision, I believe it is within the limits of possibility, and I trust that before the gavel falls upon the final session of this Conference, the things of which I have spoken of may be found to be entirely feasible; that we will have arrived at some uniform ideal for our work, and that many valuable suggestions may be given to aid in their attainment. If I may be allowed to express a wish, it is, that we may find the ideal in our work, that the discussions may be carried on in the broadest way, and that each one may be allowed the liberty of striving his best in his own sphere to attain the desired ideal; and last of all—that here each may find a most helpful companionship where out of the wide experience of the many he will receive that help which will be of the greatest assistance to him in his own work.

## The Relation of Rhythmic Exercises to Music in the Education of the Future.

EARL BARNES, Philadelphia, Pa.

We teachers are fond of believing that we lead the thought and feeling of our time. Like Ironquill's "Cowcatcher" we move along with advancing civilization and sing as we go

"Cast your eagle eye on me—

Leaders there must always be.

I have such a massive brain,

I can stand the tug and strain.

See the engine and the train

As they meekly follow me.

Leaders there must always be."

The fact is, however, that formal education has always followed public life and has seldom or never led it. This is due to the fact that we as teachers were originally priests, and hence have a tradition of life which devotes us to fixed or at least conservative views. Beyond this, it is true that we are always dealing with children who are recapitulating racial experiences and trying to catch up with civilization. These conditions largely excuse our conservatism. But it is well for us to remember that educational reformers have seldom been teachers. The new vision has come through the sculptor philosopher, Socrates, the carpenter, Jesus, the monk, Luther, the warrior, Loyola, the scientist, Spencer.

The actual world in which we are living today is strangely alive. Our state schools marshal 20,000,000 children into line every morning but they are only slowly hearing the new voices that are demanding life more abundantly for all the sons and daughters of men. Our old theology seemed to be deeply disturbed but the longing for religious life is seen in the 40,000 people crowding daily, for thirteen weeks, into a rough pavilion in Philadelphia to hear an ex-baseball player exhort them to accept ideas constantly preached in Christendom for 2,000 years. But the schools, meantime, must avoid all references to theology.

New conceptions of politics cry aloud at every street corner. The socialist party had nearly a million votes at our last general election, but socialism has no place in the schools. Public consciousness is turning search lights on the problems of property, through multiplied commissions, and is questioning immemorial rights; but still the schools are content to repeat the constitution of the United States and to teach the sacred and unquestioned rights of property.

Youth has been discovered, or it has discovered itself, and we have millions organized outside the schools in Christian associations, boy scouts, camp fire girls and a hundred other forms of voluntary effort. But meantime, 1,300,000 youths and maidens in our high schools are being trained largely as individualists, and we are content to do little more than police the rising social forces.

In amusements the legitimate drama is starving, with empty seats at two dollars each, while thousands of moving picture palaces cater to their millions of visitors for a nickle or a dime. Vast factories run night and day to turn out musical instruments, driven by inanimate power, and their myriad records that daily and nightly sing through the cities and over the country side. The people of the world have gone dancing mad and old and young are whirling, hesitating, bunny hugging and gyrating in private drawing rooms, public halls, restaurants and church parlors. In Europe the most highly civilized men in the leading nations are stalking human prey in water filled trenches, under seas, through the clouds and across plains and forests swept by snow and scrapnel. Meantime we teachers seriously debate whether it is wise to teach our young men and women anything about the war.

Let us admit that because of childish immaturity in our students and the inability of wise teachers to interpret the world drama at such close focus we must emphasize things tried and established by the years. Still we must recognize that we live in new times that demand new interpretations of life and new teaching adjustments.

I am to speak to you today as an educational psychologist, and not as a musician. I am to deal with diagnosis and general educational conditions. You are experts; and the making of prescriptions is in your hands. I am like the father bringing his children to the physician and lingering to explain their heredity and the general family conditions under which they live.

From this general point of view, then, I find your part of the school curriculum, which seems to me one of the most important and intrinsically interesting parts, strangely out of favor with both teachers and pupils. In a study made by Superintendent Kratz, of Sioux City, on "Pupils Preferences", based on an examination of 91 teachers and 2,181 pupils, he found that 11% of his teachers disliked music more than any other subject they taught while not one liked it best. Of the boys, 14% disliked it most, while only 3% chose it; and of the girls, 4% disliked it most and 7% liked it best. This gives 18% of the children registering their dislikes while only 10% chose music as their favorite study. ("Study of Pupils Preferences," by H. E. Kratz, North Western Monthly, Sept., 1897.)

In my own study on 2,350 children in Johnstown, Pa., I found only 1% of the boys and 2% of the girls choosing music as their favorite subject while 5% of the boys and 1% of the girls disliked it most of any subject they studied. ("The Child's Favorite Subject", by Earl Barnes, Proceedings of the National Education Association, 1903.) In a comparable study of 7,874 children in Hartford, Conn., music was chosen as a favorite subject by 3% of the boys and 8% of the girls; but it was most disliked by 15% of the boys and 6% of the girls. Of 226 Hartford teachers 1.4% liked best to teach music but 9.3% found it the most disagreeable subject they taught. In this last study the dislike of the children tends to vanish with advancing years; but the number liking the subject does not materially increase.

Of course, there are very striking exceptions to these results in individual schools and in communities where musical leadership has been able to interest and hold the children and the people. But in these three studies, representing widely different communities, the results are essentially the same and they drive us to conclude that there is something about the teach-

ing of music in the public schools in general that is unfortunate. The best results of education come only when the person being educated is attracted to the subject and desires to learn it; and there is certainly music of some sort that appeals to all ages and all degrees of development.

There are two possible explanations that suggest themselves if this diagnosis is accepted as correct. Possibly we are trying to teach music that does not fit the development of those we are teaching; and again, possibly we are teaching it in a way that does not function in the lives of the children and so fails to command their allegiance.

In discussing the kind of music that should be taught I speak with small knowledge and only from the point of view of cultural content. The musical form is a technical matter on which you alone are competent to speak. In a study on the favorite songs of 2,000 children, in Boston and Springfield, Miss Gates found that she could divide them as follows. Home songs, including lullabies and baby songs, were chosen by 14.5% of the girls and 7% of the boys. They appeal mainly to the earlier ages, 22% of the girls and 12% of the boys choosing them at the age of seven. "Home Sweet Home" remained a favorite with all ages.

School songs, as was natural in a school test, were chosen by 43% of both boys and girls at seven but died out with advancing years until they were chosen by only 2% of the girls and 5% of the boys at the age of sixteen. These were largely nature songs such as "Spring", "Robin Come" and "The Violet". Such songs, largely made up for school purposes, seemed to lose their appeal after the age of ten.

Religious songs, as we should expect, appeal little to children at seven, being chosen by only 2% of the girls and 6% of the boys. By the age of thirteen, however, 23% of the girls chose these songs; and at sixteen years, 27% of the girls and 21% of the boys chose them. Religious songs gather around early adolescence and the birth of spiritual longing.

Patriotic and war songs are chosen by 13% of the girls and 18% of the boys even at the age of seven. The choice of these songs increases steadily and 20% of the girls and 35% of the boys of all ages choose them. "America" leads but "The Star Spangled Banner", "Marching Through Georgia", and "Yankee Doodle" have many lovers. It is not alone the subject which draws the children to these songs but the martial air is full of rhythm and makes a primitive appeal which I am to discuss later.

Street songs were chosen by 7% of the girls and 10% of the boys. "My Gal's A Highborn Lady" and "Rosie O'Grady" are types and they appeal most strongly at the ages of fourteen and fifteen.

The reasons for these choices are indefinite, but they have a certain cumulative value. "Like the Music" is given by 20% of the girls and 15.9% of boys. "Nice, pretty or sweet" by 18.8% of both. Patriotic feeling, which is closely akin to the last, is given by 18.4% of boys and 10% of girls. "Like the music or melody" begins with 6% of the girls at seven and mounts to 29% at sixteen; with the boys it increases from 10% at seven years to 20% at sixteen. "Like the words" is given by 11% of the girls and 4.6% of the boys. The reason for the choices given is obviously a mixed feeling of pleasure rather than any intellectual appeal of the words and this is as it should be. ("The Musical Interests of Children," by Fanny B. Gates, *Journal of Pedagogy*, 1898.)

As Dr. Stanley G. Hall says: "Music is the speech of the half-buried racial soul. . . Hence the musician must know the great tales of time and men and be inspired by them. . . The pupils must know and feel the great cycles of the ancient Greeks . . . and the Germans. Literature of this class should be the hand-maiden of art . . . So too, patriotism and the flag and the great historic events and golden deeds of virtue, home, native land, country and religion are the great dreams in all the consensus of children's preferences in music." ("Psychology of Music," by G. Stanley Hall, Pedagogical Seminary, Sept., 1908.)

Now let us consider the failure of music to function in the daily life of the children. Students who have approached music psychologically have nearly always been driven back to consider its physiological basis in rhythm, and it is this position which I shall take. The place of rhythm in cosmic philosophy had been many times expounded. (See Herbert Spencer in "First Principles"). Probably all energy is rhythmic and cadenced. Everywhere is motion and probably this motion is never continuous. The music of the spheres is no idle phrase for the continuity of the movement of each of the heavenly bodies is regularly broken as it approaches or recedes from other attractive bodies. This rhythmic movement of the earth gives us the regular sequence of the seasons, which gives us the rhythm of vegetation and, combined with the regular return of night and day, it largely regulates animal habits.

Within the body we have not only the rhythmic rise and fall of cellular conditions due to the tire of work and play, to eating and the like, but also the varied rhythms of breathing, circulation, digestion and assimilation. The muscular system naturally responds to rhythmic sequences and in untrained children the appearance of these can be observed as they come successively into function.

Sears found that the first rhythmic movements observed and reported among 925 different observations were first those of the body, which may be observed sporadically even in the first month and which become strongly developed by the middle of the sixteenth month in the girls and the seventeenth month in the boys. These observations agree with various studies made in recent years on physical development in which it has been noted that the large muscles of the trunk and upper legs and arms tend to develop first, producing the period of wriggling and creeping, before the peripheral muscles have been called into play. This development has been characterized as the movement from fundamental to accessory muscles. The second series of muscles to develop, after those of the trunk, are those of the arms and hands which begin to show rhythmic movements by the sixth month and are full of rhythmic action by the seventeenth month with girls and by the middle of the nineteenth month with boys. Rhythmic movement of legs and feet come a trifle later while distinct dancing movements, involving the trunk and both upper and lower extremities, are generally common by the end of the second year. Rhythmic use of the voice comes in the early part of the second year. Of course, children vary greatly in rhythmic expression and undoubtedly we could hasten the development by appropriate exercises. ("Studies in Rhythm," by Charles H. Sears, Pedagogical Seminary, March, 1901.)

"Rhythm" by Thaddeus L. Bolton, American Journal of Psychology, Jan. 1894.

All of these rhythms seem capable of reduction to mathematical expression; and one cannot help feeling that when the normal rhythmic sequence is attained the result is health and happiness. This certainly is true in the processes of sleeping, eating, excretion and exercise. It is also true of the involuntary activities connected with respiration, circulation and general digestion. It seems that it must also be true in regard to those good habits which we seek to develop through education in connection with walking, speech, and general intellectual activity. One of the great problems of education, then, must consist in bringing the child into harmonic relation with as many of the rhythms of the universe as possible. His life should be regulated by night and day, by the seasons, by the rounding years, and by all other conditions that are persistent in the external and in the social worlds of which he is a part.\*

Formal education in every field consists in taking selected exercises representative of universal conditions and drilling the child in them until he forms a habit of mind which makes it easy for him to function in the particular medium which we wish him to master. Thus we have graduated series of numbers in arithmetic, selected exercises in reading and writing, in languages or science. The only series of this kind which we have available for training rhythmic sensibility is music. Wherever musical notations have been developed they have followed certain mathematical lines common to all of them. Presumably, then, music rests in a mathematical base corresponding with the universal cosmic rhythm and with the rhythms of the human body and of the mind. If, then, we can train children in the correct harmonies of music we shall prepare their bodies and minds to respond sympathetically to the rhythms of the objective and the subjective worlds about them. Conversely if we can train their bodies and minds to respond to universal principles of rhythm, we shall prepare them to appreciate, to execute and to create music.

The Greeks had this conception thoroughly in mind when in the period of their highest development they made music and gymnastics the basis of their education. It is true that music included literature and the arts, but to the Greeks these also rested on rhythmical bases. Gymnastics was pursued with a view to cultivating all the powers of the body in harmonious proportions; and to bringing all these powers under the guidance of a cultivated and harmonious mind. In his discussion of this subject, Plato points out the need of selecting only the truest music which is recognized as having the most universal appeal. The child, he says, who is trained in music will find it impossible in later life, when he had become one of the directors of the state, to accept a bribe, because such an action would be out of harmony with the life of the true statesman.

In modern times we have lost this vision; all of our arts have been driven apart and developed independently of each other to a very unfortunate extent. This has been largely due to Christian asceticism which, turning violently against all the older pagan views of life, placed the arts under a ban. Paintings sank to the level of conventional and lifeless Byzantine figures; architecture could give us nothing better than the basilicas and Greek crosses of Ravenna; music was almost lost before

\* "A Genetic Study of Rhythm", by Carrie Rausom Squire, O. B. Wool, Worcester, Mass., 1901.

the revival of the Gregorian chant; the drama existed only in miracle plays and dancing was utterly condemned.

From time to time one art or another, under the patronage of some powerful prelate, was called back into the service of the Church and flourished for a time; but there was no general synthesis of the arts, like that which Greece had known, even in the days of the Italian Renaissance. Even now we cannot escape from these antecedents and, while architecture and literature have been fully accepted, music is still questioned; the drama is on trial and the dance is on suffrance.

In the last few years the general weakening of theology and the awakening of the mind, under the influence of modern science, has left us free to dream of the complete life and the more daring spirits among us are trying to live it. The consequence has been a flood of rhythmic activity which has given us musical comedies, ragtime and twenty-three varieties of the tango.

Here and there leaders are pointing the way to a new synthesis of rhythmic activities. In 1892, Emil Jacques Dalcroze, professor of harmony at Geneva Conservatory, began working out a system of physical activities corresponding with and interpretative of musical harmony. In 1910, he established himself in a Greek temple at Hellerau, a garden-suburb of Dresden, where he began training groups of students, some of whom are now teaching in England and America. Dalcroze's study of children led him to begin with movements of the head and arms, to which he then added the feet and legs. Music, he held, should be begun by a careful teaching of physical movements in close relation to the time and rhythm of the movements employed. He had found that his musical students had little sense of rhythm; they could not play with feeling and they could not improvise. Hence he determined to establish a correlation between the mind, the nerve paths, and the muscles. Students must learn to live music if they would appreciate or produce it. Out of these ideas has grown a carefully arranged series of exercises in which the student beats the time with the hands, sometimes carrying a different time with each hand and at the same time expressing note duration by the forward movement of the feet and the body. On general pedagogical grounds, there seems danger of neglecting the general rhythmic sensibility of the whole body, working as a unit, and of over intellectualizing what must after all remain an appeal to the racial soul.\*

In the kindergarten, we have worked out a series of very simple rhythmic activities accompanied with music which is often said to fail in applying the most universal musical principles and which on the physical side gives us too formal reproductions of industrial and dramatic activities. At the same time the kindergarten has done an invaluable service in breaking up the formalism of education and in bringing music and activity together in vital relations in children's lives.

Miss Alys Bentley, of the Ethical Culture School in New York, is now doing some very remarkable work with young children in the schools, with classes in various parts of the country, and at her summer camp in the Adirondacks, in developing musical exercises. Beginning with the large muscle masses and guided by carefully selected music the child is led to a series of correlated movements, some of them based on the activities of the

\* "The Eurhythmics of Jacques-Dalcroze", London, Costable & Co., 1912.

animal world. Working from the spinal column as the center, the children acquire a freedom of movement and the power of expression through correlated series that extend to every part of the organism. Through this perfected rhythmical body, the student is then led on to express the feeling awakened in him by various musical compositions. This preserves the individual variant and it should prevent excessive intellectualism.

Isadora Duncan, and other representatives of the art of dancing, are increasingly seeking to make the music and the physical expression mutually complementary and interpretative. Out of all these experiments, with the new freedom that has come to us and the present wide spread enthusiasm for democratic expression in the arts, with the multiplied means of cheap gratification that are bringing the arts within reach of everyone, there must in time merge a new synthesis of the arts in which music will find the leadership which is its due and the setting and interpretation which only this larger synthesis can give.

Music in the public schools has too long been a fad, a negligible detail in the curriculum, something to be taken up at odd times, from which many children might be excused, a training for a few prospective musicians. The teacher of music in the public schools has lived too much apart from the larger school interests, sometimes merely tolerated except on occasion of anniversaries, exhibitions or teacher's institutes, when she exhibited choruses, sang solos and excited the jealousy of the regular grade teachers.

If the position taken in this paper is correct, then the teacher of music should be a central figure in the life of the public school. Her work should be closely correlated with all the physical activities of the school for the earliest ages. Her training should lead to life more abundantly for every child in self realization, in literature, art and social functioning. She is no more in the school to produce musicians than the teacher of arithmetic is there to produce mathematicians or the teacher of literature is there to produce poets.

And for the public school her influence must go out into the community to bring joy and beauty to the communal life. She must lead the people to use their new found liberty in the arts and in these new inventions in moving pictures and mechanically produced music. She must regulate and standardize dancing. In a word, she must give to the oncoming generation such an harmonious development of the whole nervous system that they will respond only to the good, the true and the beautiful.

## Music for Every Man

### Suggestions for Courses in Music Appreciation

WILLYS PECK KENT, New York City.

This is a most inspiring occasion; here are gathered together not only a group of us music teachers, to pat each other on the back, but a number of instructors in the so-called major branches; apparently they hope to learn something, for the program offers them no chance to teach. That is a real tribute to us faddists, and I am sure we all deeply appreciate it.

Of course there is no particular use in denying that we consider our work the most important that takes place in the school; and we can not help feeling a certain tolerant contempt for subjects whose interest is only transitory, where the motive for one year's work is to be able to better succeed in the next, and the whole total may be but a stepping stone to college; and, though like the true gentlemen and ladies that we are, we try as far as possible to conceal our scorn, still in spite of our efforts some of it will occasionally slip out by accident. Some of it is going to slip out now.

Let me ask you teachers of the Essentials a question or two: Why is it that when we gather with our school mates of days gone by we sing the old songs together, but do not make any mention of *The Ancient Mariner*, or of *The Deserted Village*?

Why is it that when there is a school entertainment for the benefit of the Athletic Union the most talented mathematician in the school never appears on the program to give an Algebraic blackboard performance? But the pianist and the violinist are always there.

No, you teachers of mathematics; you are quite wrong. You are thinking that it is because music requires only ears, while mathematics demands a brain. Your answer is fairly clever, but very superficial; one thing that I shall try to show this afternoon is what a convenience it is to have a mind, if one really wants to enjoy music.

We must not take time today to answer this question why it is that music holds this supreme place in our affections, and besides, we don't any of us know the reason. We do know that a good singer is more in demand than a good accountant, and that although the mathematics of the first six grades is enough to answer the purpose of most of us for our life-time, our demand for music is ever increasing. But while we all realize that music is a necessity, our ignorance on the subject is something shocking, considering how comparatively wise we are on all other subjects of real interest.

Last summer I picked up the feather of a blue-jay; it was very perfect, and the markings were clear; I handed it to a little boy and asked, "Who lost that out?" He looked at it carefully, turned it around and studied it; at last he ventured the answer, "It isn't from a crow."

Now if you should show me an unfamiliar poem by Robert Burns I could say with considerable assurance, "It's not by Milton." If we should see an unknown landscape by Corot, who is there of us who could not say

immediately, "It is not by Michael Angelo?" But if some one should play for us a quotation from Chopin that we had not heard before, how many of us would be able to say with perfect confidence, "It is not by Bach." Yet crows and jay-birds are not more unlike than are Chopin and Bach.

Whence comes our wondrous wisdom with regard to every thing but music? We owe it chiefly to machinery; the printing press plus the public school, acquaints us with the finest in literature. And the printing press plus photography is attending to our Art education; Perry pictures at one cent per, clutter up every home; on the walls of our schools are copies of the masterpieces, to soak into us as we pass; and in the street cars Psyche at Nature's Mirror recommends Schlitz beer to us, and even poor Venus de Milo has been impressed into the service of advertising pencils; we simply cannot escape from familiarity with the best in sculpture and painting.

But music? The printing press has done its share, but until recent years only the fingers or the voice of the musician could give us the sound, only the skilled performer could introduce us to Bach and Beethoven.

But now come the Phonograph and the Player Piano and with them the possibility of the best in music for every man; and also a possibility for the very worst. I am convinced that any one hearing both good and bad music will eventually choose the good, and it is the duty of the school to see to it that our young people become acquainted with music which is the equal of the art and the literature which we present to them. The time is surely not far away when the mechanical producers of music will be considered as essential a part of the school equipment as are the fine pictures on the wall and the good books in the library, and the study of music will rank with the study of literature.

And this should not be confined to those having a special aptitude. Last September I asked my class in Music Appreciation why they had elected the course, and one young fellow answered, "Because I don't like music and I think I must be missing something." Strange as it may seem, those who are most accomplished in music are not necessarily those who can appreciate it most keenly, or understand it most clearly, just as a good speaking voice and a good verbal memory do not make a philosopher out of a parrot. Of two of my most satisfactory pupils, neither could carry a tune, and one of them, on hearing a tune the second or the tenth time, could recognize it only as sounding familiar; yet both of them were keener in their interpretation and enjoyment of music than many who as performers were fairly gifted. This is probably made possible by our way of viewing music from the standpoint of everything except music; Art, Literature, Science, and even Psychology are more tangible and are better understood by our young people than music is; hence it is most helpful to constantly speak of music in terms of these other interests;—to apply to music words already well understood in other subjects.

The course of study reaches its climax in the 12th Sonata and the 5th and 7th Symphonies of Beethoven; but all the elements which go to make up the beauty of these complicated forms must first be studied by themselves, or in simple settings; it is possible to draw a large number of illustrations from these very symphonies, so that later, when we study them as a whole, we shall already be familiar with their various parts.

The ladder on which we climb to the Symphony contains the following rounds:

- a. Melody, Harmony and Rhythm.
- b. Language.
- c. Contrast and Repetition.
- d. Dance Forms.
- e. The use of the small figure in design.
- f. Theme and Variations.

But little written work is required of the pupils, but instead, a constant use the player piano; we make practically no use of the phonograph for reasons that I will mention later.

Now suppose we begin by asking the foolish question, "What is music?" Some musical high-brow is sure to answer, "Music is a combination of Melody, Rhythm, and Harmony. Without stopping to consider that such an answer is just what such a question deserves, let us ask where else in all human experience aside from music, can we find these same elements. Rhythm occurs in poetry, some one replies, and when we make a diagram of a line of *Evangeline*, we find that each one of us has on some garment whose beauty of design depends on a rhythm not unlike this. Fig. 1.

Harmony in color is then mentioned, and someone suggests that some people wear color combinations that sound like Figure 2.

One class was about to conclude that Melody was to be found only in music, when a girl suggested that the line, Figure 3, is more melodious than Figure 4; that is, that there is more melody in the mountain lines of America than in the peaks of Switzerland. Figures 5 and 6.

In music these elements are rarely found except in combination; yet in most compositions, one of the three is likely to be predominant; the *Andante* from the 5th Sym. gives us a melody which is still beautiful if deprived of harmony and even of rhythm. The *Alegretto* from the 7th is chiefly interesting for its rhythm, which again is suggestive of design on cloth. Fig. 7.

A few measures from Beethoven's *Funeral March* are examined, first from the standpoint of rhythm, then of harmony.

After glancing at a number of familiar pieces to determine which one of the three elements is of the most importance to them, we spend a few minutes tracing the development of harmony. We find that harmony was not originally chords, but was made up of simultaneous melodies; and we notice that many children of today pass through just the same harmonic stages as did our musical fore-fathers. First a melody, more or less wierd; (Fig. 8.) then two melodies running in parallel lines, more likely than not a 5th apart (Fig. 9.) Then two melodies moving in contrary motion (Fig. 10.) and at last melody with a chord accompaniment.

Needless to say, a course of this kind must not spend any time on the technicalities of the rules of harmony; there is time however to note that a tone, in the presence of certain others is determined to go upward; while another group will force it down (Fig 11.) And a pupil suggests that there are some people of just that kind; they have different types of behavior to match the different groups of people that they go with. We may show that while a certain pair of notes may hurt our ears, if certain others be added all is smoothed over (Fig. 12) and a boy says, probably not from his own experience, that soap will unite grease and water in just that way, and a girl tells of a husband and wife who continually clashed, until a little child came to make them understand each other.



Fig. 1

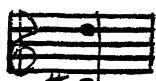


Fig. 2

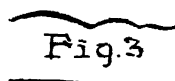


Fig. 3



Fig. 5

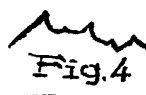


Fig. 4



Fig. 6.



Fig. 7



Fig. 8



Fig. 9

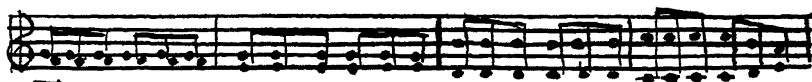


Fig. 10.



Fig. 11

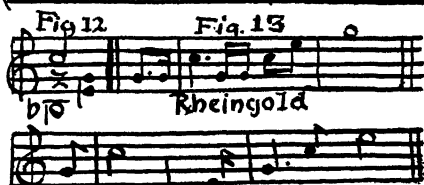


Fig. 12

Fig. 13

Rheingold

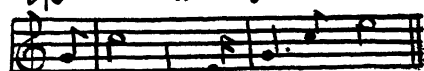


Fig. 14. Sword.



Fig. 15



Fig. 16.

Illustrations and Parallels drawn from other arts for use in Music Appreciation work, referred to in Mr. Kent's paper on "Music for Every Man."

Our next topic is the *Analogy* between the *Spoken Language* and *Music*. We find in language many onomatopoetic words, whistle, boom, mew; and in music we find one, namely, thunder; this is probably the only one, for the other sounds of nature that composers try to introduce into their music are so badly misrepresented that we have to be told what they mean. And this is not to be regretted, for nature's sounds are not usually so wondrously beautiful apart from their setting; the bird lover is delighted at the peeping of a field-sparrow, until he makes the prosaic discovery that the wheels of his carriage need greasing. And the poet who would love to lie down by a care free streamlet, lulled to sleep by its peaceful murmur, is much annoyed if the careless servant leaves the water running in the sink. So music is but slightly concerned with the imitative word.

We find in language *Arbitrary Words*, apple, boat, etc., and in music the arbitrary motives of Wagner; the only way one can know what these mean, in nearly all cases, is to be told. Wagner's motive of the Rheingold is as much like that of the Sword, as the word dead is like the word red, and as different in meaning. (Fig. 13 and 14.)

Then there is a third class of words for which I know no name; words which express an idea in terms of another entirely unrelated idea. When we say that we "got the cold shoulder," we speak of human relations in terms of temperature; "feeling blue," describes mood in terms of color. Children especially are apt to make use of this type of expression, because they have so small a supply of arbitrary words; we have all heard of the little girl who said that soda water tastes as if your foot is asleep, and that to have her fingernails cut too short set her teeth on edge, clear down to the middle of her back. A member of the class reported her little brother's description of a man having several double chins and then a tiny goatee. Boom, boom, boom, boom, *Wheel!*" We might call this a portrait of a man in terms of sound.

Music is constantly making use of this mode of expression; Wagner gives us the idea of the rotary motion of a spinning wheel in terms of sound. Chopin expresses the monotonous rhythm of rain drops in terms of sound. Mother love, the grandure of the ocean, and the fragrance of the wild rose, all are given to us in terms of sound. In other words, music makes very little effort to accurately describe concrete things, but aims only to arouse in the listener such a feeling as those things would arouse were they present.

This calls to mind the effort of the Futurists in art to do the same thing, to express motions, and emotions, without any definite representation. The notorious "Nude Descending the Staircase" is motion in terms of straight lines, while this touching bit of sculpture (Fig. 15.) is according to the claim, (or the confession,) of its maker, Brancusi, a suggestion of the impression made upon him by one Mme. Pagani, without any objective resemblance to her personal charms. Now if the musician is inclined to point the finger of scorn at such efforts, the Futurist has only to reply:—"Listen to MacDowell's Wild Rose; can you hear the five petals? Do those tones sound pink to you?" Now I say to you that one of these pictures (Fig. 16.) represents Winter, and the other Spring; which is Spring? Suppose you will go only so far as to say that the heavy one cannot be

Spring, you have admitted that the Futurists have a little ground on which to stand; I am inclined to think that our only quarrel with them is that what they produce is lacking in beauty.

The music studied in this connection consists of Hunting Songs, Wood Scenes, Schumann's Prophetic Bird, and some of the little sketches of McDowell;—Wild Rose, The Deserted Farm, A. D. 1620, etc.

When we come to the subject of *Contrast and Repetition*, we leave the application to music till the last, and begin the study in a very general way.

We find that without contrast we can have no sensation; a white rabbit can not be seen on the snow, nor a green bug in the grass. In the drama, to make our villain most strikingly villainous we must stand him next to the hero. On the other hand, too strong a contrast, and too sudden, causes pain,—sudden light after darkness, a pail of cold water in a warm bed, red hair and a blue hair ribbon,—you probably all know what pain is. It is the duty of the artist, the poet, the composer, and the cook, to provide us with just the proper balance of contrast and repetition to give us a pleasing variety, but yet not keep us forever flitting from one sensation to another, never meeting an old friend.

How does the poet do it?

A glance at the Ballad shows us the long line contrasted with the short:

O who will o'er the downs so free

O who will with me ride.

Such a Folk-song as Swanee River gives us three themes, two of them almost alike. It is interesting for the pupils to analyze a number of the familiar songs of childhood, and to design decorative borders which have the same thematic treatment.

In this connection we make a rather rapid study of the Largo from Dvorak's New World Sym. because the main theme has the structure of a folk-song, and this is in turn contrasted with other sections. The Novelette in F, Schumann, has two rather long themes, totally different in character; the class compared the first theme to a pompous blustering man, and the second to his modest and thoughtful wife.

The month or so spent in the study of *Dance Forms* gives excellent opportunity for reviewing all the work of the past weeks; for Mazurkas, Rhapsodies or Sarabands may all be discussed from the standpoint of melody or rhythm, the type of emotion, or the contrasting themes. But the subject is most interesting for its bi-product, a study of evolution. The dance which was originally an expression of the deepest emotion, has become, according to the Funk and Wagnalls Encyclopedia, "a frivolous amusement, in which one or more persons make a series of more or less graceful movements." The necessity of the past becomes merely the ornament of the present. The buttons on our coat sleeves served a purpose years ago, but today they are mere decoration; the hairs on our arms all point toward the elbow, because our monkey fore-fathers needed to have it so, in order to shed water properly as they perched in the trees on rainy days. One of the boys observed that our prehistoric fathers painted their faces and wore feathers, to make themselves look fierce; and that our mothers and sisters of today have perpetuated the custom, and have accomplished exactly the same result.

The war-fare of our antediluvian ancestors remains to us in the form of base ball and prisoners base; hurling boulders seems to be the progenitor of putting the shot, and the ancient war dance is closely akin to the college yell.

Many of the dances of more recent times are preserved to us in the form of concert music. Especially is this true of the Minuet, and its own child, the Scherzo. And in this connection we may study the Scherzos from the 12th Sonata, and the 5th Sym.

The study of the musical figure is closely related to the whole subject of contrast and repetition. We begin it with the careful examination of an oriental rug; we discover that the whole design is built from a few figures which vary only in size, color and position. Bach's two-part Invention in B flat may be described in almost the same words, except that the figure is at times divided into parts, and each fragment treated as an entire figure, and juggled and toyed with. Then greater works of the same type are taken up, especially the Rondo from the 12th Sonata, and the first movement of Schumann's 1st Sym. and the first movement of Beethoven's 5th.

The *Variation of a Theme* follows naturally after the variation of figures, and we return to the 2nd Movement of Beethoven's 5th. Sym., which we considered once before simply as a melody; we find that Beethoven makes slight changes in the rhythm, gives us the melody low or high, fast or slow, and loud or soft, but that its emotional character, its meaning, remains unchanged. The Theme and Variations from the 12th Sonata are quite different in this respect; the tune of the original theme is not entirely lost sight of, but its character is greatly changed by the variations; just as a story retold by a number of different persons, though it may still be recognizable, yet becomes distinctly flavored with the character of the person who is repeating it.

The discussion here arises as to which ones of our friends have natures corresponding to the changes of mood which we find in the different variations. One of the girls declared that if she should prepare a theme in English, according to the style of the first variation, prettily decorated with nice sounding phrases, paying more attention to the form than to the content, she would be sure of a good mark if she should hand it in to Dr. Hutchins, but that it would be scorned by Miss Bartlett.

We have now studied with considerable thoroughness all of the 12th Sonata except the Funeral March; that, we have merely glanced at from the standpoint of harmony and rhythm; we must know it better in order to appreciate its value in the sonata as a whole. If we compare this march with the one by Chopin we find that it is lacking in that personal grief of which the latter is so full, that there is not that utter hopelessness and despair, but rather, a stateliness of rhythm, and a majesty of harmony; and we are not surprised when we notice that Beethoven himself has labeled the composition, "A march for the funeral of a hero." Beethoven was thinking of a national calamity, not the loss of a dear friend.

Now as we assemble all these parts into one unit, we must be very careful not to give the impression that the composer had a definite program for the sonata; we are merely describing the impression made on us by the music, and are speaking in a language that we have more at our command than we do the language of music.

Our final comparison is somewhat as follows:

The Theme may be likened to the nature of a man, and the variations to the ups and downs of his early life.

The Scherzo may be compared to a frivolous young-manhood, hardly a wild-oats period, but surely not fulfilling the promise of the younger days.

The national calamity enters, represented by a funeral march, and our care-free young man is awakened to a sense of his responsibilities.

The Rondo which we have studied in connection with the subject of Small Figures, now interests us because of its tremendous energy, and its suggestions of a man's efforts to compensate for a wasted past.

Other symphonies and sonatas may now be studied, and their contrasting movements compared with four pictures hanging on a wall, four books on a table; or with different types of architecture, different philosophies of life, or what-not? We have approached music from so many different directions that if a pupil has any interests at all he may use them as a guide to the beauties of music.

It is probably fairly plain now why it is that this course can be worked out by the use of the player-piano to better advantage than with the phonograph; it is primarily because at the present time the phonograph is not capable of recording a number of instruments at one time satisfactorily, so it confines itself largely to the reproduction of melodies, with the accompaniment very dim and distant. Of course all music is heard by the ears but appreciated by the mind; but melody makes comparatively little demand upon the intellect. Now even if we admit, as many of course do not admit, that we get a beautiful tone quality from the phonographic records of our greatest singers, we have not granted much; for tone quality makes its appeal to the ear and not to the mind; tone quality is to music about what nice paper and clear type is to literature; it makes a book more pleasing, but it is not at all necessary for the intellectual grasp of the idea back of it all; the meaning of a symphony, if we may use the word, is the same whether it be played on a shrill-toned piano, or by the best of orchestras. We must learn to prefer a cheap edition of Shakespeare to a fine edition of Henty; we must learn to care more about the quality of the food that we eat than the beauty of the dish upon which it is served up.

In closing I wish only to express the hope that we may all cease to think of music as an ear-tickling producer of auditory sensations, and come to realize that our minds and our characters are influenced by the music that we love, much as they are by the books we read and the company we keep.

## The Place of Music in National Education

DR. P. P. CLAXTON, U. S. Commissioner of Education.

(After expressing his pleasure at being able to attend the Supervisors' Conference, and expressing regret that he had not been able to attend any of the previous meetings, by way of introduction, he called attention to the fact of the difficulty he had in accepting all the invitations he had to attend conventions in the different parts of the United States, and said he had then wondered why the Kaiser wanted more territory.)

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I want to assure you I am interested in your work. Music is older than speech, just as emotion preceded articulate thought. Music is a religious essence and expresses fundamentally our interest in self, in our fellows and in the unknown. From the earliest days music and dancing were used in connection with the marriage ceremony, and it was always emotional music if it entered very largely into the life of primitive man.

The Greeks thought it a disgrace not to play on some instrument or to make music of some kind with the voice. Everything in Greek culture grew out of music, either of the instrument or of the human voice.

Music has always held a high place among the Jewish people, who are exerted to praise the Lord on stringed instruments and these songs of worship were never forgotten. The story is pathetically told of the prophet who said he could not sing the songs of Israel in a strange land and of how he hung his harp upon the willows by the waters of the sacred river.

When Christ met with his disciples in the upper chamber, "they sang a hymn and went out."

Luther said that the right sort of worship could not be kept alive without music, and he used music freely because he was a reformer. Goethe, in his great work on education, "Wilhelm Meister," says that everything in education should unfold from music. We have not been a musical nation. The churches have kept alive the great hymns. Some folk songs have been kept alive and some of the art songs. We have been a pioneer people, drifting away from the influences of music in conquering a new world, and for generations were too scattered to get the advantages secured in thickly settled sections.

We have been taken up with material things and we have developed a great country, tunneling the mountains, bridging the streams and building great roads. A great many people think that education only is worth while which prepares a youth for doing things. Anything that appeals to the emotions, like music, has been looked upon as bad rather than as good. I

have known people to be thrown out of the church for playing on the piano. It is only recently that music has been properly recognized and taught in the schools.

Man cannot live by trade alone, but needs all things out of nature and out of the human heart. All these higher influences must go into life which heretofore has been too materialistic.

What does music do? It stirs the human soul deeper than any other thought can ever go. Intellectual movements are little ripples upon the surface of the sea, but the emotions aroused by music are like a great tidal wave which stirs waters of the sea to its depths. The art of speech is one of the common things on the surface, but great music stirs the depths and becomes a great subconscious experience.

I have been a slave for a year to some music I have heard. When I need to get away from the old wearisome wear of routine things that I may do different things to create a new atmosphere, I find one way is the reading of a great book, or climbing to a mountain top or gazing upon the ocean in a great storm, or seeing some great picture like the "Sistine Madonna," or going into some hall and hearing a great piece of music.

This gives impetus to deep emotions brings new ideas and rests the soul. It puts in motion the deeper springs of feeling. One is always moving from one thought to another and is always in motion both physical and mental. For the mind to stand still means that it is unbalanced; dwelling on one thing brings insanity.

In a religious meeting, great groups of people are swayed by the religious songs which produce a heavenly frame of mind. Each one of us has some idea of the fact that music has given a great deal to us. It is a very practical subject.

We are a very practical people, we Americans, and we are constantly putting in our schools things that will be of practical value. We teach reading because of its practical value; we teach writing, arithmetic, geography and algebra because of their practical value.

But if you think about it, next to reading and writing, and next to the power to count and perform the simplest processes in arithmetic, music is the most practical thing in our schools.

Now let me say a word about the kind of music we find in the schools. There was a time when the efforts given to music did not result in the music taking hold of the child. There was a time also when we made reading books containing stories in which there was no real meaning, or interest. This was a great mistake. We should not make reading exercises, but should find suitable stories containing something worth remembering forever. By using such material, we found that children learned the mechanics of reading because they were interested. Repeated phrases on which something was added each time, always interests the child, like the "House that Jack built," and rhymes and jingles are in the same class, as are fairy stories and folk stories. The children should be allowed to read something which appeals to the heart and the same principles may be applied to music with more force. Exercises written for a certain technical purpose have very little influence upon the child and very little interest for him. Old folk songs and great hymns appeal to all people, both young and old.

The aspiration of man after God, the relation of man to God and to self are eternal, and find expression in these grand old hymns of the church.

Much of our Sunday School music is not worth singing, and it is better to remain silent than to engage in a bad expression. There are certain songs to sing that will sing themselves into the heart, and there is a kind of teaching in which such songs may be used. It would be dangerous for me to advise you about how to teach music, but some observations I have made may be of interest.

The child learns from hearing and may even learn two languages if she hears them alternately. The child speaks well when those about her speak well. Later, spoken words can be written so that the child hears through the eye, and learns new forms of speech from books she reads. She will learn to correct mistakes by applying what she has learned from reading good books. Everyone should see good pictures, good sculptured art and hear good music for the soul becomes impoverished with too much intellectual activity.

In teaching music the conditions are the same. I would like you to use good music that will lift up and not drag down. Let a good voice sing good songs with the children.

If I were making a music course, I am not sure that I would have any music reading taught before the fourth grade. The first three years they should devote to singing good songs. After that I would teach reading and the elements of music and teach them to understand the different things which enter into music.

By my own experience I have found that great literary works are absorbed by high school students who read them, and I found that after reading translations of the "Odyssey" and the "Iliad" two or three times they told the story as they heard it, repeating the essential part of the narrative in the words of Bryant and Homer.

They were taught much more in that way than they would have been in presenting a theme about something which had little interest for them. Opportunity to see a great many masterpieces of art and sculpture results in a wonderful impression upon the mind. If this is true in literature and art, it must also be true with music.

In German schools it has been found that ninety per cent of the pupils can learn mathematics and that ninety-five per cent can learn music, and in that country they are given every opportunity to hear good music.

I believe in the value of music in the life of the people, but hearing must go ahead of intellectual appreciation. Our age is an industrial age and our Anglo-Saxon mind turns more to the appreciation of building and of industrial development than to music or the arts. Music should be made democratic through its presentation by groups of the people, and through groups who respond by listening.

Choral work means more than the solo work because it brings its harmonizing influence to the masses.

In conclusion, I would say that the Bureau of Education desires to join with the supervisors of this country promoting this movement of making music democratic, of making it a community act instead of having its bene-

fits confined to a special class. To what extent is it now democratic in its going out to the masses, to the working people? In what way can we attempt to promote this movement?

We would invite you to ask the National Bureau of Education to lend any assistance it can in promoting the tremendous work you have to do in bringing music to the hundred million people of this country. It is a large undertaking, but you can do it.

You will find many people interested enough to give help. We ask this conference to appoint a committee through which the Bureau of Education can work. The committee could gather information concerning the movements in music education that are occurring in different localities. Things that are worth while the Bureau will print and send out to all those likely to be especially interested in such information.

It would be of great value to the development of this movement to have more general knowledge of what is being done. We have been advancing in both music and art, and the day has come to give better and fuller things to the children, and it is only through you that the schools can receive this uplifting influence.

## The Chaplet of Pan

A Masque by Thomas Wood Stevens and Wallace Rice  
with Music by J. Vick O'Brien

*Presented by*

Students of the Departments of Music and  
Dramatic Arts, in honor of the National  
Conference of Music Supervisors.

Dramatis Personae

*Immortals*

Pan

Dryad of the May Day

Marion Williams

Dryad of the May Night

Elsie Porter

A Singer Nymph

Dancing Nymphs

Katherine S. Jones and Ethyl Quinn

*Mortals*

Ungolino, *Prince of Capodimonte*

Norwood J. Engle

Riccardo, *a Poet*

Harold D. Nunnis

Pietro Pavlo, *a Steward*

Frederic McConnell

Baldessare, *a Headsman*

Howard Smith

Ruffo, *a Goatherd*

John E. Cather

Beffana, *a Goatherdess*

Gladys Walters

Fiametta

Beatrice Heinrich

Sidonia

Eula N. Guy

Scene: Ungolino's Gardens.

Time: A May Day in the Sixteenth Century.

Wednesday Evening, March 24,  
1915.

## Discussion of Pittsburgh's School Music

Will Earhart, Pittsburgh, Pennsylvania, and Visiting Supervisors

**MR. EARHART:**

Pittsburgh had prior to three years ago 63 separate school districts in what is now one district. There was very little unity if any at all in the work in the schools. When I came to Pittsburgh a little over three years ago we began to standardize the work. Can you imagine such a thing for 63 school systems and one Board of Directors trying to unify all subjects in all these different systems? The teachers did not hold any regular meetings at that time in which to systematize the work. We selected seven additional Music Supervisors for the teachers in the Grade Schools. We had then twelve Supervisors and they worked hard during the two years with the teachers of the schools. The Board required that the teacher should take 75 minutes every week for instruction in music, whether she wanted to teach it or not. The Supervisors worked in harmony with the teachers and the teachers worked with the Supervisors. It was in this way that we obtained our good results. (Here I would call your attention to the North Industrial School, which has since been established and from which come the Boys who are guiding us about the city.)

I am told that before I came to Pittsburgh very little attention was paid to Music and that the Supervisors generally visited the schools every month and that the teacher, if she felt like it, taught the music in the mean time. But we are making progress now and are working in harmony. We are now about to begin building a new Municipal building here in the Schenley district to be known as the Schenley High School. I believe that Pittsburgh has never done a better thing than it is now doing. It was hard work in the department of music at first, but we gradually got things working in harmony. It is of course just within the last year that we have had any chorus or orchestra work.

**Question:** Mr. Earhart, may I ask, did you find any harmony in general at the time you took charge of this work?

**Answer:** When I came there was no harmony and every one was working in his own way. After I came we began to standardize and systematize the work. Our Music Supervisors did not meet before and now the affecting our work. I want to take this opportunity to thank the teachers for the way in which they have helped us with this work.

There are about 128 Elementary Schools and six or eight high schools. In some of these latter you were shown through the Music Departments this morning. I desire to call your attention to the high school in the East end, known as the Peabody, which you may have visited this morning. I wish to ask you if you noticed the two very high office buildings on one of the street corners near this school. We have a high school in one of these buildings, and also all the portable schools standing in lots everywhere are occupied by students. We also are running half-day sessions in many places. Probably you could tell us Dr. Chambers just what the increase in high school enrollment has been in the last two or three years.

**Answer:** 200 per cent increase.

This increase is certainly wonderful.

**Question:** About orchestras.

Answer: When we started the teaching of music in the schools the pupils were hardly conscious of the opportunity for orchestral work which their capabilities made possible for them. Many of the youngsters could play a little on a violin or the piano but it was not in their minds that they could play in an orchestra. We went to work and tried to organize orchestras and encouraged the children in the playing of the musical instruments, and they were given credits toward graduation. These credits were allowed in all the High Schools. But the practice only occupied about  $2\frac{1}{2}$  periods per week, so but half credit could be given.

Question: Is Chorus and Orchestra work given to everybody that comes in?

Answer: I was about to make this answer. We are able to use all we can get, and we accepted anything that came to us. We have evening work in Chorus and Orchestra too. We must have the request of 20 people in order to start classes in that work. With the request of 20 people to the Board almost anything can be obtained, from a Millinery class to Greek, and the board will furnish any material that is necessary to maintain it. These classes are run for 20 weeks. The board does not have the money to run them any longer. They are run in two terms of ten weeks each. We do not turn anybody away. We take everybody. If we find that we have six cornets, we take them and try to civilize them as much as possible.

Question: Is this work done during the hours of school?

Answer: No. All Chorus and Orchestra work has to be done outside of school hours.

Question: How many are there in each High School?

Answer: There is one chorus and one orchestra in each of the five High Schools that you have visited. These meet once a week for practice and are allowed credit.

Question: How far does your theoretical course extend?

Answer: To the end. In the first year we cover the triads and their inversions and some of the seventh-chords. The second year covers all the discords, and altered chords, modulations, organ-point, suspensions, anticipations, and all inharmonic elements.

Question: What time is allowed for music every week?

Answer: 75 minutes per week is required as a minimum in the grades. But if the teacher can make shorter periods in the reading, arithmetic and writing and make the music period a little longer she may be able to give the students 100 minutes. The teacher must give them 75 minutes, however.

Question: Can a person belong to your choruses and orchestras come for a while and then stop and come back again?

Answer: We would not keep them out. But they are expected to attend regularly. If they do not attend regularly they cannot get credits.

Question: How much time is allowed the Supervisor for making visits to the schools.

Answer: This is a sort of geographical problem. If she goes to a school that has only nine rooms and she cannot get to another school to take more than a room or two in the same day, she will naturally spend the whole day in the five rooms, and therefore they will get a little more time than a school that has fourteen rooms.

## Ultimate Ends in Public School Music Teaching

KARL GEHRKENS, Oberlin, Ohio.

Five years ago the present speaker wrote an article for the magazine "School Music," reviewing the Cincinnati meeting of this Conference. In it this statement appears: "Let us cease bickering over trivial details and search for principles which are broad enough and basic enough so that we may all find it possible to assent to them, and thus only shall we be able to standardize methods of School Music." But this mandate in company with much other perfectly good advice evidently made no impression whatever, and at a good many of our meetings we have gone on spending hours of time discussing whether we shall teach the signatures of nine major keys or of fifteen, when a great many of us have not even taken the trouble to think through the proposition of why we teach any signatures at all. Let me not be misunderstood. I am not minimizing the value or the importance of the ordinary teachers' meeting; I am simply asserting that in a great many instances we have not gotten as much as we ought because we have been so absorbed in the minutiae of our work that we have not been able to see it in its largest aspects. And I feel that before we can decide what music in the grades ought to stand for, or what the work in any particular grade ought to be, we must first of all decide for ourselves why we are insisting upon having music included in the school curriculum at all and what influences we expect it to exert upon the child.

The child lives the largest part of his life after leaving school. Before determining what his course of study in school shall be, therefore, we must look ahead into the future and forecast if we may what sort of a life he is going to live and what things will therefore count for most in causing the school to be indeed a preparation for complete living. Someone has said that instead of the three "R's" we ought now-a-days to speak of the three "H's", for the modern school aims to train the hand, the head, and the heart. In other words, the school aims to give the child manual dexterity, intellectual efficiency, and moral and spiritual feeling. It is of course under the third of these three heads that music instruction must be placed, for although there is no doubt regarding its value from the standpoint of mental training, yet, there are other subjects which are perhaps equally valuable in this respect, and it is being almost unanimously agreed by educators that Music ought to be included in the curriculum of every elementary school, because of its influence upon the spiritual nature of the child.

So much being agreed upon, the next thing to decide is just what sort of music teaching will have the most far-reaching influence upon the moral and spiritual life of the greatest number of children both while they are in school and after they leave school. Shall our work consist entirely of singing songs, thus appealing strongly to the esthetic and emotional nature

of the child and leaving out entirely the scientific side of the art, or shall we emphasize theory-teaching most strongly, assuming that it is knowledge *about* music which will count for most in the child's life after he leaves school? Shall we use the talking machine exclusively, as one or two leading educators have seemed to advocate, thus cultivating the child's taste for the best in musical composition and interpretation, or shall sight-singing constitute the principal work done, under the assumption that if the child learns to read music he will also learn to love it and to interpret it properly? Or shall we have a combination of all these things with the underlying thought that the ultimate good of the child demands that he be taught to appreciate music from the emotional and the intellectual as well as from the sensuous standpoint? And if this latter, then what shall be the proportion of time allotted to each of the subdivisions of the subject, and which of them is most important; also which of them shall be slighted, in case there is not time for all? Which are we teaching in the public schools, music from a broadly musical standpoint or singing from a purely vocal standpoint? Or can both be done at the same time? And if not, one having to give away a little, which shall it be, music or the voice?

What do the majority of children do after leaving school at the age of 14? Do they go on to high school and later to college, or do they go to work? And if the latter then what will they as workmen do with these various things that we are teaching them under the guise of music-study? What will they do for instance with their skill in singing music at sight? And what use will they make of the theoretical facts that they have learned? In what way will any love for good music that they may have acquired as a result of our efforts react upon them? Will they make any use of the so-called standard songs that they have committed to memory? And what out of all these things will actually make the most lasting impression and count for most either tangibly or intangibly in the case of the majority of children?

Of course the answers to these queries will vary considerably in different localities, and yet it is such questions as these that must be opened up for comprehensive discussion at our meetings before we can decide what 6th grade, or any other grade music ought to stand for.

The speaker is well aware that these questions are not new ones, and that a great many of the teachers present have been discussing these very points, and have, in many instances, arrived at entirely satisfactory conclusions so far as they themselves as individuals are concerned. But the rapid development of education in general, with the present over-crowded curriculums as its result, and the enormously increasing interest in music education during the last decade or so makes it imperative that such questions as these should be discussed and, if possible, settled in the near future by some widely known association of teachers. And, even though it is not possible even to approximate a satisfactory solution of these problems at this time, and even though we run the risk of seeming to be no nearer coming to an agreement upon them at the end than we were at the beginning, yet, the very fact that we have thought about and discussed them will cause some of us at least to crystallize our ideas and come to some sort of a decision for ourselves. And this individual crystallization of ideas is perhaps, after all, the most valuable result of such a discussion.

I remarked a moment ago that these questions which are to be discussed today were not new ones. In order to prove my point allow me to quote from some papers presented before the Public School Section of the Music Teachers' National Association in 1907, that is, eight years ago. The topic under discussion at this meeting was, "The Aims of Music Courses in Grammar Schools" and Mr. Ralph Baldwin, as Chairman of the Committee on Public School Music, presented a report in which a so called minimum requirement is outlined in some detail. This report, and the papers that discussed it, are printed in full in the proceedings of the M. T. N. A. for 1907 and are well worth our most careful consideration. I wish to quote from Mr. Baldwin's report at several points. In his introduction he says:

"No one knows what a graduate from our grammar schools or high schools should be able to do in music or what he should know about music. Results in the older subjects in education at either of these periods are pretty well defined and they should be also in music. \* \* \* Meetings and conventions have been devoted largely to the study of methods and sometimes to acrimonious and futile contentions of rival advocates over affairs of secondary and often trivial character. In the effort to phrase a proposed requirement for grammar schools, the committee has sought to eliminate as far as possible all consideration of mere method. It has sought to establish a standard of results in music work to be accomplished in grammar schools, while allowing freedom to reach the goal in any way desired. No attempt has been made to outline a course of study, since that would involve the details of method. It was at once apparent in preparing a requirement for grammar schools that it must not be too comprehensive if it is to be effective at the present time. The general aims, intellectual, emotional, aesthetic and cultural, of music in public schools are generally recognized. There is, however, a wide divergence as to the relative emphasis in teaching."

At the same meeting, in another paper commenting upon this report, Miss Julia E. Crane says:

"As I understand the purpose of this meeting, we are not here to discuss the value of music in the schoolroom. That has been decided for us, and by an authority from which there is no appeal. The people themselves have declared that they will have music in the public schools, in some states by mandatory statutes, and in others by a demand so great that it no longer can be ignored.

"We are not here to dictate to any one how he shall teach music, nor what material he shall use in that teaching. On the other hand, is it not important, when a new element is introduced into the public school curriculum, that it be so administered that it may bear its part in the educational development of the young?

"When we consider the rapidity with which the demand for music in the schools has increased, and the comparative sluggishness of the musical world in furnishing the supply for this demand, is it any wonder that there are hundreds of schools in which the work which is called "music" is neither musical nor educational? Is it not rather a matter for surprise that in so many schools music holds a place really its own, and is recognized by all who know enough about it to judge wisely as a force of no mean value in the equipment for citizenship, as well as a power in character-development?

"What have the musicians of the country done to help eliminate the poor work? Are they responsible for the good work?" \* \* \*

"What place has music in the life of the people? It is recognized as a harmonizing influence in the home; our churches demand it as a vital part of the service; we ask for it to enliven our pleasures and to assuage our griefs, and in these latter days the hospitals are employing it as a therapeutic agent. Is there any one thing more universally demanded by mankind than music?"

Later in conclusion she says:

"In examining the demands made by the subject itself, the piano-teacher has a right to expect that the pupils who come to him from the schools shall have a musical equipment which will fit him to enter at once upon piano study, without the necessity for preliminary work in the knowledge of the elements of music. The voice-teacher has a right to expect that the voices of those who have sung in the schools will be in a better condition than those who have not had this privilege, that such pupils be able to make distinctions in the quality of tone and to read the music of their songs. The choirmaster has a right to expect that the members of his choir who have been educated in the schools will be ready to read the music set before them, that he may devote his time to its proper interpretation. The teachers of orchestral instruments ought to find their pupils ready to devote themselves to the mastery of their instruments, unhampered by ignorance of the symbols of music with which he must deal. The town has a right to better choirs, to a better class of music, to a better band, and to a good orchestra, where the school children are trained in music.

"Artists will find more responsive audiences, composers will find a better market for their noblest creations, when musicians realize the possibilities of musical culture during the eight years of school life, and when, instead of standing aloof from the schools, they look into school conditions and lend their aid toward the establishment of a well-graded course of study which will rank with the course in English.

"Shall we not today bury all purely personal opinions and seek together for the truth regarding school music, that we may send out an ideal course toward which all may work?"

In further comment on this same subject, Mr. George Wilmot makes the following statement:

"It is a question in my mind whether we should devote very much time to the aesthetic side of the music in the grammar schools, if we have to sacrifice too much of the technical work to do so. We should probably be obliged to make such a sacrifice, considering the amount of time allotted to us (in my case, fifteen minutes a day). \* \* \*

"Should not the intellectual side of music work be predominant in the grammar school course until the pupil has mastered the fundamentals? Of what practical use is the child's study of music in school if he has simply learned to sing many beautiful songs, and cannot read well enough to take his part in a proper manner in a church choir or choral society after leaving school? \* \* \* I presume the primary object of education is to teach people to think for themselves. If we appeal to the aesthetic and emotional side of the child's nature and neglect the intellectual, we are missing a great opportunity of proving to educators and to the public at large the value of music as a study in the public schools. \* \* \*

"In my opinion the most emphasis should be placed on the fundamentals and sight-reading in the grammar grades, with as much culture as we can crowd in without displacing the essential knowledge necessary to make the pupil musically intelligent. Then he would be well equipped for his future study of music in the high school. If obliged to leave school before that time he would still be able to take his part in musical work outside of school, or, if not that, be at least an intelligent listener. Without this fundamental knowledge, music will appeal simply to his emotional nature, and not at all to his intellect. We must all agree that the enjoyment derived from listening to music is very much enhanced if the intellectual is combined with the emotional. Give the pupil the ability to read music so well that he is not handicapped by the purely mechanical part of the work, let him master the fundamentals, and there will be no difficulty in securing artistic results."

In further comment upon the same report, Professor Farnsworth says:

"The difficulty in music-teaching where the emphasis is placed on the intellectual element is that what it actually teaches is how to grasp the structure or form, as in sight-singing, whereas what it should accomplish is to develop the capacity for the more intense enjoyment of music. There is a tacit implication that to know how a thing is done brings greater enjoyment. But is the child's pleasure increased when he finds that his father instead of Santa Claus fills his stocking? Art works legitimately with illusions. It hides its stage-machinery. When we are enjoying a beautiful work to its fullest, we are more interested in the *feeling* that it awakens than in the process of its construction. When the emphasis is placed on the intellectual, what is really done is to change the aim from imaginative enjoyment such as comes from a fine recital, to that of an analytic problem, as in the third illustration. This is a decided shift in the nature of the enjoyment. It is changing from an aesthetic to a scientific pleasure. Both are genuine pleasures, but there is a decided difference in the way they are produced. \* \* \* The ideal method employs intellect for the purpose of quickening the powers of perception. In other words, the intellectual element of analysis is in the aesthetic process merely a means to the end of helping the mind to grasp all that we hear and see in an art-work. The aim in general art education should be stronger feeling, not further knowledge; and this involves a very different procedure from solving a scientific problem.

"The order of work in music-teaching should be: First, to give a musical experience that will stimulate the aesthetic and emotional nature; second, to train through observation and analysis so as to make possible a still greater aesthetic enjoyment. Such a procedure places the chief emphasis upon the aesthetic result, and employs the intellectual approach only as a means to this end."

It is evident that we have represented in these various papers from which I have quoted, two entirely different ideals regarding school music. And the next speaker at this same meeting in 1907 was evidently trying to reconcile the two factions when he said:

"There is a tendency to assume that there is a conflict between the art side of music-study and the mastery of symbols. Such an assumption is a grave error. The fact that the ultraculturist sometimes fails to teach

reading, and that the expert teacher of reading frequently neglects culture, simply indicates a lack of completeness of conception. The two elements may be, and are, more and more combined. The teacher who is found firmly fixed on either side of this dilemma will be a failure. He who makes the most perfect combination of elements will be the greatest success. The man who talks about plants and animals, and teaches his pupils to make poetry, will possibly discover that, good as these things are, they may be carried to a bad extreme; while he who allows the children to render notation studies without bringing out the art in them is in error on the other side. \* \* \* The real reason why reading has been inartistic is because it has been so slow and labored, but the true course to art is through better reading. \* \* \* The two main divisions of this conference should be reconciled immediately, and we should go forward hand in hand. What we offer to the world as the result of our deliberations should be definite, impersonal and of universal application. Pure theories and personal methods should be excluded."

The last paper from which I quoted was by Mr. Frederick H. Ripley of Boston. But it is evident that Mr. Ripley's remarks have not convinced everyone, and the old wrangle as to whether the scientific or the aesthetic phase of music-study shall receive the more emphasis is still on in full force.

When it was proposed to bring up this question regarding the ultimate purpose of school music teaching at the meeting this year, I suggested to the President that the best way to secure thoughtful consideration of the topic would be to write to a number of the leading supervisors and trainers of supervisors throughout the country asking them for a concise expression of their views, these expressions of opinion to serve as the basis of our discussion of the topic at this time. A letter was accordingly drafted by your present chairman and sent out to a fairly large number of representative teachers, and a great many most interesting and highly valuable replies were received. The most significant thing about these replies was the fact that in many cases the writers had evidently been thinking seriously about this very topic and had obviously taken into consideration in their thinking the influence of music upon the future man and woman. From this standpoint almost all of the writers agreed that the purpose of school music was to bring the child into contact with beauty in one of its richest and most significant forms in order that his present and future happiness in life might be increased and his spiritual life fostered and nurtured. But upon the practical details as to what kind of work done in the schools would influence the future man and woman most there seemed to be as much disagreement as was manifest at the M. T. N. A. eight years ago.

One Supervisor in a large city says that the aim is to bring joy into life and to give another means of expressing great and beautiful thoughts and emotions, and that this result will be attained by taking a middle course between sight-singing and interpretation. Another supervisor writes emphatically that sight-singing is the big thing to be accomplished because the piano and vocal teachers do not emphasize it and therefore the public school ought to. But this gentleman is evidently discussing music in the schools from the standpoint of training musicians rather than from the standpoint of bringing the masses into contact with beauty because of its general influence upon them. Another supervisor writes that sight-singing

of good songs is the only thing that is now feasible. While another states that sight-singing taught by the grade teacher, with some other things done by the supervisor, will give the best results.

A prominent supervisor and trainer of teachers in the Middle West gives three aims, viz: First, a love for music leading to interest in attainment of power to read; second, interpretation and appreciation; third, the creation of a desire on the child's part to continue his music study. In emphasizing the second of these aims this teacher writes: "Suppose I had passed through some great sorrow and two friends came to comfort me: the one was voluble in his expressions of sympathy and his sentences well-rounded and beautiful, yet lacking in any appreciation of sorrow; the other simply grasped my hand and said, 'I am sorry,' but the heart spoke. This to me is the difference between simply learning to read and not learning to read so well perhaps, but to interpret or to speak from the heart."

A former supervisor of music who is now connected with a publishing house writes that all desirable things will be accomplished by giving the child power to read, thus opening up to him the world of music, the joy of singing, the appreciation of the text, et cetera.

A supervisor on the Pacific Coast writes that our aim should be: first, to create and develop in the child a love of music of the best sort; second, to give him power of expression; third, to give him power to read. While two other prominent teachers, one from the extreme South, urged that there be more emphasis upon singing as such and less upon reading as such. A man in California writes that our problem is, "What can the grade teacher do?" And since sight-singing is the only thing she can teach he infers that therefore this must necessarily be our aim at the present time.

A prominent director of music from the East emphasizes the necessity of having beautiful material in every case, and states that although technique is necessary in order to have the influence of music really count, nevertheless this technique must always be taught in the art spirit.

A supervisor-composer from Kansas writes emphatically: "The most important *aim* in teaching music in the Public Schools is to create in the child a love for the *beauty* of music. Considering the very limited time for the daily music lesson, we cannot hope—without a waste of valuable time—to create a technique for sight-singing of permanent value to any but an exceedingly small per cent of the pupils. We should be wasting the time of the great majority who will receive a benefit only from being able to appreciate the *beauty* of the art."

"In regard to vocal music in the schools, only that degree of technical instruction should be given that is necessary to the accomplishment of the material immediately used, and that technique should be very simply and expeditiously taught—being the means to a good end and not the end in itself. It is of no consequence whatever if these technical facts do not remain with the pupil any longer than the accomplishment of song requires."

"The time has come when the *song book* is not the only material that must be handled by educators in our Public Schools. The broadening out of the work into the training for *general music appreciation*, and by means of the teaching of musical instruments and work with orchestras, forces us to realize with what values the former almost exclusive sight-singing drills must share honors!"

And so I might go on and on, quoting from letter after letter, showing you that some writers emphazize this and others that, but that there is no unanimous agreement as to what means after all are most efficacious in making our music teaching count for something really vital in the life of the child.

In addition to these letters that were sent out to supervisors of music, I also took the liberty of writing to a number of well-known writers upon education, thinking that perhaps these men, who are a little further removed from the minutiae of daily teaching, might be able to give us some broader and more basic ideas than we ourselves could formulate, and before throwing the topic open for discussion, I wish to quote from certain of these letters:

Arthur Henry Chamberlain, Editor of the *Sierra Educational News* and author of several well-known books on education.

"In a word, I consider music, not from the sentimental viewpoint, but from that of real culture and absolute worth at the present and in the after life of the pupil to be paramount. It stands next in value to moral phases of education and physical fitness. It has its position side by side with the teaching of English.

"The ultimate end for the great mass of pupils should be not technique but professional ability or appreciation of music and through music all the finer things of life. The greatest thing in life is living, and it is impossible to over estimate the value to the individual and the community of a full appreciation of real music, vocal and instrumental.

"To sing, to play an instrument, makes for higher standards everywhere and a fuller outlook upon life. This cannot be brought about by over-emphasis of the technical in the early years. Many of our pupils leave school at a tender age and the push toward appreciation must come while they are still plastic. This appreciation, is, of course, brought about largely through actual participation in individual class instruction, but at the same time, rote-singing, sight-singing, theory-teaching, and the phonograph all have their distinct places."

Prof. M. V. O'Shea, of the Department of Education, University of Wisconsin.

"To develop in pupils an interest and ability in singing. I think there is a subtle influence exerted upon the character and upon the nervous system of an individual by singing, especially if he can sing himself in an accomplished manner. Unfortunately, the teaching in the schools often does not give pupils confidence in their ability to sing or take them past the stage of extreme self-consciousness when they try to sing. I wish it were possible so to teach singing that at least nine-tenths of the pupils in the public schools would get a feeling of freedom in singing and an ease and readiness in executing it.

"I think music exerts a profound influence upon the nervous system either increasing its tension or relaxing it. It seems to me music should be taught in the schools for the purpose partly of releasing nervous tensions and restoring poise and balance. To accomplish this, it is necessary that pupils should get past the stage where the learning of music is a drudgery. It may be that the teaching of music in the schools sometimes increases tension because it is not produced with interest, but is regarded as a disagree-

able task. Is it possible to teach this subject, which of all others should make a strong appeal to the interest of pupils, in such a way that they will regard it as a pleasure to sing or to play?"

Mr. Earl Barnes, author of *Studies in Education* and other standard material on teaching.

"Personally, I believe that music, even more than languages and literature, if properly taught, should give that breadth of sympathy, that polish of manner and urbanity which we gather under the general term "culture". It was no accident which made music the principal culture subject of the Greeks."

Mr. Samuel T. Dutton.

"I think music teaching in schools should undertake to cultivate the musical sense and musical ability in the two directions of appreciation and expression, that is performance. Above all things I think the instruction should be of such a kind and so attractive as to be somewhat pleasurable to the children. Music is such a fine thing and so clearly a divine gift that it seems to me a pity to reduce it to a kind of mechanical drill or technical training so that it is wearisome and irksome to pupils. There can be, I think, a wise blending of the technical training necessary to impart knowledge of notation and the cultural work in the singing and the hearing of good music so as to preserve interest and at the same time lay foundations for advanced work on the part of those who really have talent and desire to become performers either as singers or upon instruments. Of the details of this collateral work by means of the phonograph and so forth I need not speak. Musical instructors know so much better than the layman can how these things can be used, but after nearly fifty years of observation and experience I am quite sure that we should do nothing to kill interest or prevent a joyful use of music by children in every grade."

Mr. C. A. McMurtry.

"I feel that music is one of the essentials and supports cultured influences without which the school cannot do its work properly, and it puts the element of emotion and art into the best form so that they impress children, permanently as perhaps even other forms of art do not accomplish it. Music is an expression of the best ideals and sentiments and in conjunction with literature furnishes the highest culture influence in the schools."

President G. Stanley Hall of Clark University.

"Music is to a great extent the language of the heart, that is, the sentiments, feelings and emotions, almost as much so as speech is of the intellect. \* \* \*

"Now, the feelings, emotions or sentiments, or in a word as they are now often called, affectivity, is the race element in the individual. It is the larger, generic and often unconscious life which feeds our intelligence and gives impulse to the will. A rich emotional life makes not only for vigor and growth but for sanity. Here especially modern psychology is contributing a wealth of rich material, showing that the affective life is three-fourths of our psychic life and conditions everything else in it.

"Some would add, though this is an "aside" that in America the emotional life is a little less developed or more in danger of arrest or atrophy

than it is on the continent, that is that we work too intensely and are too calculating and utilitarian to give the aesthetic faculties their proper vent. This of course is only a suggestion and often disputed.

"From the above follows the need of musical education. It should have a vastly larger place in our educational system, from bottom to top, and here music teachers in general in this country, not without some splendid exceptions, have only themselves to blame for the utterly inadequate time and money given to music. They have underestimated its value and brought it often into contempt in the following ways: First, chiefly they have considered the technique of note-reading as of the first importance and the sentiments expressed in the words and by the cadence of the music itself as of least consequence, when in fact the significance here should be exactly reversed. I have a collection of very many school music books for the last twenty-five years, and the twaddle music and twaddle words or at best the heterogeneous mixture of good and bad with no sense,—this is where our weakness lies."

It is clear that in these various letters from supervisors of Music and other educators the questions that are most prominent in the minds of the writers and upon which there is most pronounced disagreement are:

1. Is sight-singing sufficient for all the child's needs, or shall there be less emphasis upon sight-singing as such and more emphasis upon real singing?
2. Is it possible to combine sight-singing as an intellectual exercise and song-singing as an emotional and esthetic experience in the same lesson?
3. Is it not possible to have correct sight-singing and good tone quality, using beautiful song material, and yet have very little musical value attached to the performance?
4. Is music to be taught as a science or as an art?
5. Which is more important; correctness and skill in sight-singing or an appropriate emotional response to the mood of the song, or can both be accomplished at the same time?
6. Can the grade teacher really teach music if she has the right sort of inspiration, or must we expect from her help only on the scientific side, and must the art side be handled entirely by the musical specialist?

Let us now talk these things over in frank and friendly fashion, not fearing to say just what we think, but being broad-minded enough also to be willing to change our opinions if we are shown that someone else has something better than we have. And, above all things, let us regard our discussions as professional rather than as personal ones, so that although we may disagree upon details of professional procedure, we may not here establish any of those disagreeable, petty animosities that musicians, above all other people, are so prone to allow to disturb their social relations with one another. Some one has said that a pessimist is a man who insists upon fletcherizing all his bitter pills. If in this discussion then some things are said that are contrary to your pet notions, don't be a pessimist!

As a means of starting the ball actually rolling at once in this discussion, I have asked a number of members to talk briefly on our topic, and

you are requested to postpone the general discussion until these teachers have said what they have to say. I have asked each of these speakers to limit their remarks to five minutes. Miss Julia E. Crane of Potsdam, N. Y. will open the discussion. The other speakers in order will be: Mr. T. P. Giddings, of Minneapolis, Minn., Mr. George Oscar Bowen, of Yonkers, N. Y., Mr. J. W. Beattie, of Grand Rapids, Mich., and Prof. Charles H. Farnsworth, Teachers' College, Columbia University.

Discussion by JULIA E. CRANE, Potsdam, N. Y.

If I were to try to answer the first part of this question in one phrase, I should say, "To produce a higher quality of citizenship." A higher quality of citizenship depends upon better taste, higher ideals and the power to stand for the best one knows in the face of temptation.

These ideals and this power are not gained merely through acquiring a knowledge of the three R's; neither are they secured through the addition of art and music to the course of study. In other words, the course of study through which one passes is not the sole agent that determines his ideals, neither does it give a man the power to live up to those ideals. But a wisely planned course of study plus honest and intelligent effort in mastering it, do wield a mighty influence over character. For this reason the answer to the second part of our question seems even more important than the answer to the first part.

"What are the best means for accomplishing the ultimate ends of School Music?" Several means have been suggested, any one of which taken alone seems to me entirely inadequate.

Skill in sight reading is of itself no more powerful in making better citizens than is skill in performing the four fundamental processes of arithmetic; and on the other hand the highest musical results are as dependent upon individual ability to read music accurately as are mathematical results upon the power to add and to multiply.

Song singing holds about the same relation to the best means for reaching desired musical ends that committing to memory and reciting poems holds to the aim of teaching literature; and both are certainly important in their place.

The most perfect mechanical instruments may reel off the best records ever made by the greatest artists, but if the work stop here, we all know the poverty of the results.

I do most heartily approve of all these means properly conducted and wisely proportioned; but any one exclusively employed must necessarily fail because it touches but one side of a many-sided piece of work.

The one thing most important in securing good results in any direction is the process by which these results are acquired.

There is little joy in this world that can be compared with the joy of successful achievement, and whether we depend upon sight singing, song singing, lessons in music appreciation, or learning the violin, to reach our goal; one thing we must have, and that is individual effort, and that effort so directed that good results are possible of achievement by honest means, and recognizable by the student.

We have all seen schools in which this element of joy in achievement has been entirely eliminated by well-meaning but mistaken teachers who did all the work themselves, expecting pupils to grow by the process of absorption.

I remember visiting a class in which this condition existed to a marked degree. The pupils were listless or mischievous, the teacher enthusiastically singing and expecting the children to follow. I asked a small boy later why he was so naughty in that class, and he responded promptly, "There's nothing to do, the teacher has all the fun."

I believe the best results can be secured through a combination of song singing, music reading and writing, lessons in music appreciation and opportunities for the study of some instrument. I am contented with somewhat less skillful sight reading if it be necessary to sacrifice in this direction for the sake of more artistic song singing. On the other hand, I content myself with fewer songs if I need to sacrifice in this direction for the sake of sufficient skill in reading to make sure that the coming generation can at least join in the singing of the church hymns without needing to be taught them by imitation.

That these two lines of work can be carried on together has been proven in many places even though the minimum of fifteen minutes per day is all the time allowed.

There are few schools in which opportunities for hearing good music can not be provided for. All that is really necessary is a supervisor who sees clearly the importance of this side of the work, and one who knows how to secure the co-operation of superintendent and grade teachers. It goes without saying that the supervisor must be musician enough to plan such a course, and know where to find the books and music for the use of the grade teachers.

The value of instrumental or orchestral work in a school can hardly be overestimated and here again the feasibility of such work depends upon the supervisor more than upon any other element in the proposition. Most schools are not ready as yet to give school hours for orchestra practice, but there is after school and evening time for such things, and students are always interested in orchestra practice when good results are secured.

So my answer to the question is this: Lay a foundation of musical experience through the singing of good songs. Teach the pupils to read music and to use the simple signs of notation so that by the end of the Fifth Year they read either soprano or alto part of the ordinary hymn, and record accurately any simple melody they hear. If there are no musicians or musical instruments available for illustration in lessons in musical appreciation and the supervisor can not supply this lack, careful selection of the material used in the music classes can be made to fill the gap.

If no provision can be made for an orchestra, encourage all children who are studying various instruments with outside teachers to study such music as can be used at School Recitals and thus gain the co-operation of the private teachers in the community and show your willingness to co-operate with them.

Music is an Art, but this art may be shorn of all its power by a lack of proper attention to the science upon which it is based.

Our problem then seems to be to steer wisely between the Scylla of imitative work requiring no initiative on the part of the pupil, and the Charybdis of intellectual drudgery over facts that never function in the life of the masses, into that joyous haven where mastery of self and of necessary technical difficulties has developed the power to stand by the lofty ideals to which the artistic appreciation of music may uplift.

T. P. GIDDINGS, Minneapolis, Minn.

What is the ultimate end of music in the public schools and what are the best ways to secure this end?

The ultimate end of all education is to make useful citizens. To make citizens who will be able to do their share of the world's work the most effectively and get all possible happiness out of life while they are doing it. The ultimate end of school music is to make the pupil as musical as possible for it is admitted by all that the proper study of music plays an important part in making a person brighter and better in every way.

As to the best way to secure this end a look at the parallel study of language will be enlightening.

A child learns to talk before he comes to school. The minute he is fairly in the clutches of the first grade teacher he learns to read language as fast and as fluently as possible, for it is through this ability that most of his other knowledge comes to him.

In music the same thing holds good and the same procedure is followed. Before he enters school, in the Kindergarten and in first grade he learns to sing songs by rote and this corresponds to the talking period in language.

In the second year he begins reading music, which is the foundation upon which he builds his structure of musical knowledge. When he can read music he is ready to study music to the best advantage. When I say read music I do not mean that he is able after many dismal attempts to get through a simple hymn tune but by reading music I mean the ability to turn to a page and read words, music, and expression all at once and get them right or fairly so at the first trial.

This is not the only means of learning music however. During the time the pupil is acquiring this reading ability he should be trained in listening so that he may be able to enjoy music intelligently. To this end listening lessons, and concerts of all kinds should be provided for him. This is now possible as the various forms of mechanically reproduced music are available to all at a limited outlay.

The end of music is to lead the pupil to know to enjoy and to appreciate music. The two ways mentioned above should be pursued but let it not be forgotten that a person enjoys best and appreciates most what he can do himself and it is the one who can read and perform music that likes to hear it best as he has the better understanding of what it means.

Reading of music comes first for this reason. Appreciation next in importance though one should not crowd out the other. A fair proportion of each.

C. H. FARNSWORTH, New York City.

First. What is the reason for teaching music in Public Schools and what purposes are we intending to accomplish in insisting that music should be included in the curricula?

Second. What means are both feasible and fitting to accomplish these ends?

We would all agree with the ultimate aim of music teaching, that is that music should do for the child musically what training in the other branches of study does with reference to these subjects. That is the music teaching should prepare the child for his present and future musical needs in the same way that reading, writing and arithmetic prepare him for his general educational needs.

If, however, we state our aim more specifically, which we should have to do in order to commence practical teaching, we find differences appear with reference to these specific aims. For some of us will insist that in order to accomplish our ultimate aim, we must train in sight singing as our specific aim, while others bring song singing and appreciative work into relatively greater importance.

The crucial point in these differences is not that most of us do not agree in the value of these various forms of work but in the fact that school conditions limit us to practically one hour a week for music. Hence we must make a choice not between valuable and non-valuable work but with reference to the most valuable work for accomplishing our ultimate aims.

This, it seems to me, is the place where most of the mis-judgment with reference to Public School Music occurs, which is to judge the efficiency of the work by the way it accomplishes its specific aim and taking for granted that when the specific aim has been accomplished that the ultimate aim will necessarily follow.

We do not stop to think that the relation between the specific aims, that is sight singing, or appreciative work, or song singing stand with reference to the ultimate aim which they are thought to accomplish solely on hypotheses. These hypotheses have, as far as I know, never been proved scientifically.

I know of no instance of where a survey has been made of how effective, musically, the Public School training in music was after the pupil had left school say for five, ten, or fifteen years. And yet our ultimate aim to fit the pupil for his mature musical environment is perhaps the most important part of what we should have in mind.

Some of us at the end of the school course get beautiful results in sight singing; others get beautiful voice work and song experience; others get fine results with appreciation work and instrumental organizations; others sacrifice excellence in all these lines for the sake of getting a little done in each. Who can tell which one of these varieties of work gives the best result say ten years after the child has left school.

And yet if we are to judge of the relative value of these various forms of emphasis we should have some way of measuring the product of what we are doing in terms of what we are aiming at.

This discussion will be of highest value if it does nothing more than make us cautious with reference to the acceptance of the specific aim of any form of teaching as the equivalent of the ultimate aim of the same subject. For instance a person aiming at sight singing as a specific aim may ac-

compish this aim as well as might be demanded of the most exacting under the conditions and yet the product be far from giving the results that the ultimate aim that is, the fitting the child for his adult musical experience, would demand.

JOHN W. BEATTIE, Grand Rapids, Mich.

There seems to be a great difference of opinion as to what are the best means of getting results in school music teaching. There is also some disagreement as to its ultimate purpose. To me this difference of opinion is perfectly natural. Music more than any other subject taught in school may become an integral part of community life. It is perhaps a trite saying that "so far as the great bulk of people are concerned the musical destiny of our cities depends upon the presentation of music in the schools." We believe this and preach it, and yet many of us confine our efforts to work done entirely within schoolhouse walls and in a way which has little effect on community life. If we do believe that our work can be useful to the entire community which we serve, then it seems to me that our plans and purposes must differ because communities and their needs differ. One city may have chorus singing developed to a high degree of excellence and yet be without the proper vehicles for the performance of music in some of its other forms. Another city may have a larger proportion of capable instrumentalists and quite likely in that city orchestral and ensemble playing will be more common. Now if it is true that the musical needs of cities differ, and if it is a fact that the music supervisor can influence the musical life of the city, then it seems to me that he should study the particular needs of his community and go about it to supply the needs.

Broadly stated, my own effort is to create in the community through the schools, a musical feeling. By musical feeling, I mean a desire on the part of people to hear and appreciate music in all its forms and what is more important, to have opportunity to express themselves musically through any form. The chorus and orchestra work which was exhibited Monday evening was a great inspiration to those who heard it. But its chief excellence lay not in the fact that several hundred people were entertained so much as in the fact that a large number of people were expressing themselves in music and had met at regular intervals to sing or play because they felt a need for such expression. Such work is possible in any community and through the schools, and to create or foster a desire for it should be the aim of all supervisors.

Unfortunately, we think and talk so much about methods of teaching that we lose sight of the object of the teaching. We have spent hours this week arguing about the merits of various ways of teaching children to read music rapidly. Many of the supervisors in visiting the work done in the Pittsburgh schools were not at all interested in how the children sang. All they asked for were efforts at reading and a chance to criticize these efforts if they were not along lines which coincided with their own ideas. What difference does it make how children learn to read? We might profitably consider the value of the reading and what we can do with it after we get it.

And this tendency to over-emphasize reading has another disastrous result in that most of us are confining our effort to instruction in purely

vocal music. If we thought more about music in a general way and less about the mechanical features of teaching reading, we could develop a more general knowledge and consequently be of greater service to the community. Children should be taught to appreciate music in other forms than those possible through singing. In a recent article in "Musical America" the phonograph was suggested as the proper means of developing this appreciation. Few people will question the value of this suggestion and yet the work with talking machines should be supplemented. Children should see orchestras as well as hear them. It is almost as reasonable to expect them to learn all about an orchestra through the medium of records as it would be to expect them to learn what an orchestra sounds like through seeing pictures of it. They should not only see and hear orchestras but they should have opportunity to play in one of their own. A child has just as much right to instruction in instrumental music as he has to instruction in singing. It is not my purpose to discuss ways of developing school orchestras. I do wish to state, however, that the work in instrumental forms is just as easily handled as in vocal forms and is absolutely necessary if one is going to develop an all round musical feeling. As a result of orchestra work, string trios and quartets, wood wind ensembles and brass bands will flourish. In fact the possibilities for extension into many forms are limited only by the supervisor's ability to furnish music, time and places for rehearsal.

A school system which provides instruction in music along more than the vocal side will contribute more to a community than anyone can realize who has taught singing only. A body of school pupils who have been taught to appreciate music in many forms through hearing its own members perform in both vocal and instrumental forms will in a few years become a body of adults who will form choral societies and orchestras and will fill concert halls with audiences which are intelligently appreciative.

GEORGE OSCAR BOWEN, Yonkers, N. Y.

The question which we are here to discuss must be of vital interest to all who claim to be teaching music for music's sake. We will not agree as to the specific manner of attaining these "ultimate ends", but does that so much matter if we arrive at a given point over separate routes? I have no quarrel with the person who will not agree with me on the details of methods of teaching. I have no time to waste on silly "'tis and 'taint" arguments. And I believe that our whole time and efforts should be devoted to the one thought, viz; are we doing the right thing at the proper time for the thousands of children for whose musical education we are partially responsible.

To the outsider who is not thoroughly conversant with present day public school music, but who has to do with other phases of education, our question must appear a bit strange. Perchance he teaches English in the high school, and in this connection may ask himself what are the ultimate aims of his work? Are they to teach English solely that children may know how to express themselves properly and speak the language properly? Or, does he first aim to give them this training that they may through it receive a training of broader educational, cultural and ethical value, which

can only be derived through a proper appreciation of the great masterpieces in English literature?

It seems to me that there is but one answer to our question, viz; that the ultimate ends in music teaching in the public schools, are the cultural, the ethical, the educational values which are secured through a proper appreciation of music. But, that these ends may be attained in the fullest degree, a thorough understanding of the theoretical, of the science of music, is at least desirable if not absolutely necessary. As the painter, the architect, the sculptor each appreciates his own particular art best because he has mastered its technique, so must the technique of music be mastered that the greater hidden beauties of its art may be unfolded.

I have compared the art of music with other arts. Is there any reason why music, in a general way, should be considered different from other arts? Why should a person be expected to understand the language of music, even though it be "the language of the soul," and the "universal language," when the mastery of kindred arts requires most thorough technical study? Why should the child in the school-room be expected to absorb a principle from a song learned by rote, when he is not required to absorb a technical principle in drawing from the completed picture? Every stone cutter does not become a great artist, but the great sculptor must first learn to handle properly, the mallet and chisel for the purpose of cutting stone.

Education makes for culture. We find in the cultured person, one who is educated, although it does not always maintain in the reverse order. Education also makes for spiritual development if we allow it to follow that path, for as our vision is broadened our capacity for a fuller understanding of things which pertain to the soul becomes greater.

Music as a language enables one to give expression to the thoughts of the mind, and to the feelings of the heart. Every emotion of the human soul, every mood which may possess it, may be so adequately expressed through the medium of music, that its meaning is perfectly apparent to the intelligent listener. But without the ability to produce the music because of a lack of its scientific technique we are limited in our expression.

The study of music, though imperfectly taught, has definite educational and cultural values. The study of arithmetic provides only the educational development, and little that is not provided by the music study. The two must go together or a lop-sided education results. So with our music teaching in the schools, it is possible and right that both the educational, and the cultural values should be brought out. It is difficult to find the person who will admit that he is taking either the one or the other of these courses to the total exclusion of the other. Those who advocate sight singing dislike to be called mere mechanics, while those who teach from the other angle do not care to have their work called unsound educationally.

Mere methods amount to but little unless they produce results of the right character. I recently heard a minister of the Gospel, in discussing Billy Sunday, say, that if he were obliged to choose between methods and results, he would choose methods. Do you agree with him? So leaving the manner of presenting the subject matter out of the question, let us discuss briefly what should be taught.

First, as the ultimate appreciation of music as an art is dependent upon a knowledge of its theory, we must presuppose an adequate presenta-

tion of the fundamental principles, including major and minor key signatures, major and minor scale structure, the five chromatic tones and the characters used to represent them, of all principles of time including note values, different kinds of measures rhythms, and proper grouping of notes, treble and bass clefs, intervals and the common Italian terms of expression and tempo.

Because the voice is the medium by which expression may be given to the knowledge received in the schoolroom, all of these foregoing principles should be applied to definite sight singing. The values of sight singing which are well known to all, whether we practice them or not, need not be discussed at this time, except to suggest that as the child must get the greater part of his public school musical experience through song, it would be well to provide him with training looking toward it.

This work can, and should be accomplished in the elementary school. In the high school the technical work will be limited to courses in theory, musical form and harmony, for those who choose to elect them.

Along with this training in the technique of music, should go very definite work in music appreciation, from the first grades of the elementary school through the four years of the high school. In the elementary schools the children through mere mechanical sight singing with syllables, if they read well, will receive a certain element of ethical value. If the music contains anything of merit, the children will discover it in sight singing. This ability to translate at sight a page of printed music, without wearing out the art contained therein during the process of learning, enables them to secure the greatest benefits when the words of the text are combined with the music.

But sight singing however excellent is not sufficient. The child must not be left to supply both the finished product and the inspiration for it. If he hears only the singing of the class of which he is a member, or of the school in assembly, he will not grow in musical appreciation as he should. He must hear much good music, as often as possible, if he is to know and appreciate what good music is and when it is well rendered.

The Talking Machines and the mechanical Piano Players have opened up possibilities in this direction which are almost limitless. From the catalogues of records which are provided excellent programs may be selected to fit any age and condition of childhood. For the children of the primary grades there are the children's songs, many of which are known by the children, and which take on an added interest when sung by a good artist. The records made of the violin are always interesting to little children, and provide a quality of tone which is valuable for them to listen to. For the intermediate and grammar grades there will be found music of advanced difficulty which is quite as suitable for the older children.

In our Yonkers Grammar Schools we have provided some half dozen programs as a beginning of this work. We have a program of children's songs well known to our children, and others which they have not yet learned. Then there is a program of simple violin, flute, oboe and cello pieces which are always enthusiastically received. Then we have a well selected program of the folk songs of different countries, a program which has found a ready response from the children in schools made up of a cosmopolitan population. In several schools we have found children who

were willing to come to the platform and sing one of the old songs in the native language of their father and mother. Three programs have been arranged from music played by the different families of instruments of the symphonic orchestra. In this program we seek to give the children an idea of each instrument, and to have him retain the characteristic tone and color of each instrument. Two other programs include the available music from "Hansel and Gretel", and "Mme. Butterfly". By telling the story so that the child will understand it, and giving the different scenes of the opera with the music, the older children have been intensely interested. The possibilities in program building are limitless, and of value both to student and teacher. This work may be carried on in the high school in an ever expanding manner. If the children have learned to listen to music of this character, with any degree of intelligence in the lower schools, the very best in musical literature is none too good for them.

In thinking of high school music our minds most naturally turn to the chorus as its basis. This is true because that is the condition which has maintained in past years, and which still maintains today in most schools.

There are two kinds of high school choruses. In one we find all members of the school assembled, without regard to their vocal qualifications, or their wishes in the matter. We find the members of this chorus seated without regard to the parts which they are to sing, and the results are usually quite as disorganized. Another kind of chorus will be composed of boys and girls who have elected to sing in the chorus or who have been selected because of excellent vocal qualifications. They are seated with regard to voice parts, and will at least make an attempt at part-singing of a character which corresponds to their musical progress. With good sight singing results in the grammar schools, good part singing is possible in the high school. Without that preparation we must teach by rote, and that involves some difficulties. Furthermore, if the dignity of the music department is to be maintained and supported there must be something besides rote singing in the high school.

What that chorus work shall consist of I take to be one of the vital ends considered in our question. For here we are at the very top of our school system, and here we should look for the "ultimate ends". I do not believe, with many others, that vocal music should be the end and aim of our work, but I do believe that the vocal work which we pretend to do should compare favorably in progress, with the other subjects taught.

The selection of the music which is to be sung is one of great importance, but one which should not give any particular trouble. There is so much good music, both easy and difficult, that the making of a program for any grade of high school work should not be a difficult task. If the songs in the grammar schools have been of good quality, and the children have heard much good music, certainly the selections made should denote progress. Folk-Songs and Patriotic songs, songs of the seasons, etc., all taught as love songs if you please, each have their place, but not a very large one in the high school. The high school boy demands something besides the "Songs of Hiawatha" for his high school literature, because he has outgrown that class of work and his mind is able to grasp larger things. Why then overlook the great masterpieces in musical literature? Why should he be deprived of studying and singing the best that can be provided in music?

Surely not because of its technical difficulties, because many of our great works are well within the range of possibilities of these young singers.

It is a well known fact that high school pupils who have been brought up on an adequate system of sight singing master much more easily, music which would be difficult for adult singing societies.

There is a rather weak opposition in certain sections to the singing of the larger choral works in the high school. We who have heard our own and other high school choruses sing certain oratorios, and cantatas of comparative musical worth, with a great degree of accuracy, and fidelity to the spirit of the music, have little sympathy with this opposition. This criticism comes largely from people who have little or no acquaintance with the high school conditions as they exist today in many places, or who stubbornly refuse to be convinced. This does not come under the head of "tis and 'taint" arguments, neither is it a question which can be settled by the specialist out side of the realm of school music, who has little knowledge of real conditions, and less interest in them, for there is much definite and concrete evidence which can be found by those who honestly strive to find it. The *greatest* values may not be derived from the production of these masterpieces, but to the boy and girl who have had a part in the production of works like, "Creation", "Messiah", "Crusaders" and others of a similar character, the values are inestimable.

I should like to go on and speak of the instrumental work which may be accomplished in the high school. The teaching of orchestral instruments, the after-school violin classes, the grammar and high school orchestras all have their value to the community. In no other way can we so adequately aid in putting music into the homes, and assist the individual child who has a desire to learn to play the violin, flute, cello, or other orchestral instrument, as through the organization of the school orchestra. It gives a new impetus to the daily practice, and the private instructor encourages it. All of this has its moral and ethical effect upon the individual child, and indeed upon the entire home, for as a parent recently remarked, "when my boy is home practicing he is not on the street learning bad things."

"The Ultimate Ends in School Music Teaching, and the Best Means for Their Accomplishment", may then be summed up as follows:—first, that the ultimate ends are the cultural, the ethical, and the educational development, which is secured through an intelligent appreciation of music; and secondly that appreciation of the art of music pre-supposes a working knowledge of, and the ability to apply to vocal or instrumental practice the principles contained in the science of music.

#### DISCUSSION FROM THE FLOOR ON ULTIMATE AIMS.

Mr. Hallam of Saratoga, N. Y.: When I look back to the meetings we held twenty years ago, I can see the progress we have made. I am a product of the sight reading in the public schools. In 1880 when I applied for membership in the Albert Hall Choral Society, the examiners had only one question to decide after the voice had been tested; that was the ability to read music at sight. At that time only five of us out of 125 were selected. When I came to New York I gained admission to the New York

Choral Society directed by Frank Damrosch because of my reading ability. In 1894 we gave the great mass of Palestrina unaccompanied because we could read.

Mrs. Parr of Cleveland: Mr. Giddings has crystallized this thought for us, that we teach music in the public schools so children can get at music. Everyone must be taught to read in order to get at this vitalizing subject. Experiments are conducted in one of our foreign schools to train the five senses feeling, seeing, tasting, smelling and hearing. The last is found to be the hardest to develop. Two senses must be trained in music, the eye and the ear. At the N. E. A. at Cleveland, all disagreed with the statement that no reading should be taught the first year.

Mr. Congdon: Do you prefer to be deaf or blind. No invidious comparisons should be made. We should have more of everything, of sight singing, rote singing, rhythm and interpretation. This convention can take a new book and entertain an audience better than the best show in town.

Miss Inskeep of Cedar Rapids, Ia.: What happens when the student leaves school? If we can find out what our former students are doing and their present influence, we can judge the real value of our work.

Miss Glover: I am the daughter of the oldest living supervisor. He has been a crank on sight singing, but he has followed all lines of the work carefully. The results are best shown in the choirs where the members are products of his work.

Miss Eleanor Smith of Chicago: We are constantly coming into contact with the child with a hard voice and also the child with a sweet voice who cannot read. No one, who is emphasizing any one thing should be content without both good reading and good singing.

Miss Conway of New Orleans: The reaction of the report of the committee appointed by the board of education to make a survey of the music in the Boston schools, is worthy of careful consideration. They reported that sight reading should be deferred till the fourth or fifth grade. This comes from an observation of the children themselves. It is time for this body to adopt a standard.

Mr. Baker of Minneapolis: Prove your method by what your high school students are doing at this time.

Mr. McConathy: Why cannot sight singing be taught through beautiful songs?

Mr. Kent of New York: By sight singing on poor exercises, the child becomes so inured that he can stand anything.

At the request of the president, Mr. Mason, Mr. Gehrkins formulated a statement of what might be considered to be the concensus of thought of the Conference on this topic. The statement as formulated follows:

The ultimate aim of music teaching in the public schools is to cause children to know, to love and to appreciate music in as many forms as possible, and thus to bring added joy into their lives and added culture and refinement into their natures.

The specific means for accomplishing these aims may vary considerably in various places, but it is the sense of this body of Music Supervisors

that the most direct approach is at present to be found in the expressive singing by the children themselves of a large amount of the best music available, and it is their belief that in this singing the art side and the science side of music need not necessarily be antagonistic, as some have seemed to assume, but may each contribute something to the sum-total of musical influence that we are seeking to exert upon the child. It is our belief also, however, that when the science side is emphasized, it should always be as a *means* to an end and never as an *end* in itself. In other words that although skill in sight-singing, keenness of analyses in ear-training, and some knowledge of theoretical facts may all be desirable, yet these technical aspects of musical study must never be allowed to interfere with the legitimate working out of those emotional and aesthetic phases of music which constitute the real essence of the art; in other words that it is the *art* side of music with its somewhat intangible influence which we are seeking to cultivate rather than the *science* side with its possibilities along the line of mental training and its more easily classified results.

## Community Music in its Relation to the Supervisors of Music

PETER W. DYKEMA, Madison, Wis.

Under the above term are included all types of music which may exist in a community. There has been the tendency to restrict this term to chorus singing, but this is merely because general singing is perhaps the simplest way of starting a movement for greater musical activity in the community. The ideas which underly this definite attention to the musical life of a town are many but in this brief discussion we need speak of but two. The first of these is the necessity of art in some form as a part of the life of every man and woman. Even in this busy and businesslike country of ours we all recognize, at least in our moments of sanity and reflection, that there is something in life besides the making of a livelihood. The furnishing and developing of the body we all recognize is but a means to the developing of the soul or the spiritual life. In the whole history of mankind the arts have had this special function of fostering what have been called the higher aims of life. We do not need deny that a man may so carry on his daily work that he will place it almost on an art basis, that he may use it definitely for the development of his finer powers, but we can still say that literature, painting, sculpture, architecture, and music have been the special aids for developing a sense of the eternal and permanent values. It is not an easy problem in these United States to surround oneself with art influences. Even in our large cities where there are beautiful buildings and splendid collections of painting and sculpture, it is not always easy for all the inhabitants to come into frequent contact with these. In the small places of our country the opportunities are still fewer. Now music is peculiarly valuable as a general art medium because of the ease with which it can be made available—one has only to recall the mechanical instruments which are to be found on every hand—and because it more than any of the other arts can be produced by people with little previous training. If all of us here, for instance, were to attempt now to produce a work of art, the result would be quite inadequate in painting, in sculpture, in architecture, and probably also in poetry. We might work here until morning on a canvas or a block of marble and, unless there was a genius in our midst, nothing particularly beautiful would result. But let us all join in the singing of a song such as "Old Folks at Home" and although we have never sung together before the result is a product which gives pleasure not only to ourselves but to others who may hear us. Although it is a very simple song the product is nevertheless a real art product which comes very close to approximating what the composer had in mind. Each one of us has shared to a certain extent in that aesthetic pleasure of producing a beautiful art object which is one of the great influences of art in developing a finer life. Moreover as the parts are heard each of us has shared in the pleasure which comes from seeing or hearing a beautiful whole. This recognition

of the mastery of the elements and the converting of them into a thing of beauty has been one of the ways that art has through all time urged people to make of their lives a beautiful and harmonious whole. The first claim then for music as an influence in life is that it more easily than any of its sisters renders available for the community as a whole the advantages which mankind has always ascribed to the arts.

The second reason for community music is the social influence which it wields. Music by its very nature is social. It requires, besides the performer, a listener and for mass performance it requires a number of people all of them bending their own powers and wishes to the adequate production of a unified whole. It, therefore, means that people must work together. Those who have worked together by this very process have been started on the way toward sympathizing with each other and thus being bound into a socialized body. There are few agencies other than a chorus which give the opportunity for binding people together in a way that war and danger usually unite communities. In the hands of a skillful director much the same esprit de corps can be developed in a chorus as a captain develops in his company of soldiers. If we believe that love is stronger than hate, we must believe that a company of people bound together by the ties of love and beauty will come out of the struggle saner and better than those who have been urged on by the hatred of some other people even if it be for the defense of the fatherland. If war is to cease as we are all devoutly hoping, we must have other occasions and means for developing the power that comes from working together. There is a sociological aspect of music which has not been sufficiently recognized and which is one of the main underlying ideas in a movement for greater use of music as a community asset.

This is not the time to discuss in detail the types of community music nor the means by which these can be carried out. I shall merely touch upon one topic now, the requirements for a capable director of community music, and I shall pass over immediately the musical qualifications. These are of a somewhat technical nature and may be summed up in the statement that the leader must be musically adequate to the situation. But this does not end the story. In addition to this a community musical leader must be willing to use his music as a means for forwarding the general interests of the community. He must be willing to look at music as a sociological force rather than as an end in itself. This means that he must be more interested in people than in his subject. Possibly, it would be more correct to state that he must be willing to accept people at their present stage of development rather than bemoan their deficiency in his special subject. He must remember that while music has an intellectual side and an artistic development which is as highly evolved as that in any of the arts and in many of the sciences there is also a side which is so elementary, so companionable, that it appeals to the most lowly and ignorant. The community music leader must be willing to utilize anything from the rote song to the sublime oratorio choruses, anything from the mouth organ or the hurdy gurdy to the symphonic orchestra. Moreover if one has to choose, one should prefer for this work the man who knows and loves people greatly and who knows music but fairly well to the man who knows music thoroughly and who is little concerned with people.

In the discussion which is to follow, I suggest that for the sake of unity the various speakers group their remarks around three headings: first, the present need for an extension of music in the community beyond that which is given in private classes and public school music; second, the report of such experiments as have already been carried out in meeting this need including very specific statements as how the work was started and carried on, what the difficulties were and what the results have been; third, what the future has in store for us, and here the very definite question is, what shall the music supervisor do regarding these developments beyond her schoolroom? Shall she say, "The work in the public schools is a task in itself which needs all the time and attention I can give it, let someone else undertake this extension in the community as a whole?" or will she say, "Many of these other developments are the logical extension of my work in the schoolroom, I must do them or at least control them if they are to be properly correlated with my school work. I must do them, in fact, if my school work is to be properly carried on, if, in other words, the school is to have the proper relation to life"? Whatever the answer to these questions the problem arises where is the time, strength and financial support to come from for the carrying on of these new and additional burdens. Shall we look forward to the time when there will be a music officer appointed who shall be the city musician and who with adequate assistance will take care of the many phases of community music including music in the schools? If this is a future condition which we may logically work toward, what relation has it upon the attitude we shall assume today? Shall we say that we must educate the community as a whole to the recognition of this position and must for a time arrange for this additional service on a voluntary basis or shall we say that until the community recognizes the need and definitely approaches us with an offer to provide for it on a financial basis we shall leave it alone?

FRANK A. BEACH, Emporia, Kansas.

Community Music as I understand the term signifies the employment of any and every means which tends toward making a community musical to the end that the community shall express itself through music. In Chicago, Sunday, I ordered for my dessert, Strawberry Shortcake, and was served with an elaborate portion of cake, surmounted by three berries arranged in a fine equilateral triangle. As I reflected upon the fact that the order was not "Shortcake" but short berries, it occurred to me that we are prone to fall into the same error in our Community Music, when we over-emphasize the idea of music *for* the community instead of *by* the community.

At Emporia, Kansas, as a Normal School and Teachers' College, we have been attempting to render service to two communities: namely, our local city, and the state at large. In addition to the old time song fest and general community singing, the community Christmas tree, the Music Festival, and co-operation with local efforts of various kinds, we have utilized what may be correctly termed mechanical devices such as traveling Music Appreciation Courses, telephone concerts, etc. These have been at times amplified by the imaginative reporter or distorted by the cartoonist, but, that they have served a real purpose is evident from the fact that a

total audience of over two hundred thousand has listened to the Appreciation lecture, it having been sent to more than two hundred different communities.

The lecture consists of a series of music talks, each illustrated by ten to twelve records grouped about a particular subject. The first deals with simple listening suggestions and the series leads up through the folk songs and the simpler styles to the opera and instrumental forms. The equipment is sent without charge, accompanied by a talking machine if desired, to high schools and women's clubs. That the idea is applicable to states not located in the wild and uncultured west is clear from frequent requests from other states, including New England and the "effete East."

A similar course, somewhat simplified, has been worked out for rural communities. This includes phonograph records, pictures of instruments, and photographs of artists. This is sent without charge to rural schools paying the transportation. The records include, in addition to a tested list of instrumental and vocal numbers, singing games and children's songs. Advance notice is sent to the teacher and opportunity given for preparation. The equipment is loaned for two or three days and the course so planned that the work of the second day is in advance of that of the preceding day and leads up to an evening's entertainment for the parents of the community. This consists of a joint program given by the children and the phonograph. One very interesting result of this work in schools where the teachers could not sing, and in fact were unmusical, has been the fact that the children, after hearing certain songs several times have spontaneously joined in the singing—a refutation of the charge that the so-called "canned music" is conducive only to passive listening.

Through the introduction of a stronger current in the wire to our music building, and the installation of a horn and transmitter, what have been termed "long distance telephone concerts" have been instituted. Members of the faculty and advanced students give recitals for shut-ins, rainy-day programs and sacred concerts. Hearty co-operation on the part of the Emporia Telephone Company has made possible audiences of as many as fifty people in the city and a smaller number on rural lines and in neighboring towns. The plan is inexpensive and has met with a most cordial reception from our social center workers and rural subscribers. Prior to our Festival a concert consisting of numbers from the "Elijah" and the "Bohemian Girl" aroused interest in these two numbers on our program.

Free piano instruction to all children in the third grade of one building has been given by advanced students under expert supervision. The success of the plan warrants its extension to other buildings and the establishment of class work in violin, which is so successfully carried on in Winfield, Kansas, by Mr. Gordon.

As a fitting school for teachers of public school music, we are emphasizing in every possible way to a class of forty prospective supervisors, the importance of community service on their part. A course for the equipment of directors of Community Music will be in operation next fall.

As a feature of our Spring Music Festival, we held an all-Kansas Eisteddfod, or contest of choral, glee club, solo and sight singing. For this our local Commercial Club raised five hundred dollars to be given in cash prizes, with the result that every five dollar contributor, whether

musical or not, had a very definite interest in this musical event, which in some ways aroused more interest as any other number.

For our song-fests of old-time melodies, we have enlisted our local poets, William Allen White and Uncle Walt Mason, who have written verses to familiar melodies. Impressed by the success of last year's work in this line, the State Board of Education has designated May 1st as a state-wide song-fest Day, when all Kansas communities will join in singing the old songs.

We are pretty generally agreed, I believe, as to the need for the extension of music into the community for the sake of the community. I should like to emphasize the importance of such extension because of its reflex influence upon the school. An old adage runs, "The light that shines farthest, shines brightest at home." No extended argument is necessary to demonstrate that the more the school system reaches out and touches the musical life of the community, the greater is the incentive for better music within the schoolrooms.

Furthermore, Community Music furnishes a standard by which Public School Music efficiency may be measured.

Every traveler in Holland sees in the Ryk's Museum at Amsterdam, that famous masterpiece by Rembrandt, "The Night Watch." Unless he is an art connoisseur he is surprised to learn that this painting is best viewed in the morning of a cloudy day and from a proper vantage point if one would appreciate the wonderful balance of light and shade, the chiarosuro as the artists term it. The average Supervisor is so much in the sun-light of the approval of his Superintendent and admiring friends, and is so close to the work in hand that he is rarely able to get the proper "atmosphere and right perspective" necessary for a fair judgment. A proper perspective and just evaluation of the Public School Music in any city may be obtained if one but view it from the standpoint of the community and measure tangible results and service rendered.

May I suggest that at this time in this movement, the prime essential is that each one of us as supervisors should inaugurate a plan whereby our own city shall not merely become more musical, but shall undertake some definite sort of community musical effort not now existing.

EDGAR B. GORDON, Winfield, Kan.

Our experiment in Community Music has been in the nature of three series of programs given by the schools and community for the benefit of the community.

These programs were planned primarily for two purposes viz:—

To supply outlet for the activities of the school music work and to offset in a measure certain influences, which in the middle west at least, have been responsible for an ever-widening gulf between the people and their active participation in the production of music. I refer to the wide spread popularity of the phonograph,—the player-piano, the lyceum attractions and the so-called "canned chautauquas" which are to be found in almost every little hamlet. (I do not refer to the fine use to which Mr. Beach has put the phonograph in reaching isolated rural communities nor do I underestimate the value of the better type of lyceum attractions.

Mr. Dykema says in his bulletin on Community Music:—"There is a

curious, tired business-man's attitude in so much of our recreation—a desire to have others amuse us, rather than amuse ourselves.”

While this non-participation is a great loss to the individual, it is far greater to the community, for there is no form of activity comparable to the production of good music (and I might add, Drama) for social expression and the upbuilding of community life.

It was a consciousness that we had within our midst much ability that might be utilized that caused us to project our first series of community programs three years ago. Previous to that time, our High School chorus and community orchestra had appeared occasionally in joint programs and it occurred to us to plan a course of four programs by these two organizations and other local talent for which a season ticket might be sold for the nominal price of fifty cents.

In our announcements of the course emphasis was placed upon the community idea and the fact that the net proceeds would be devoted to the musical reference section of the public library.

Over two hundred dollars was cleared which, with additional funds subsequently raised by the young people in the same way has given us a choice collection of over 100 standard reference books on music. I am very sure that the civic pride which the participants had in doing this thing and the co-operative response of the public had a large part in the success of the programs and encouraged us to plan another series for last season.

This time we enlarged our plan to six programs, making them more diverse in character and calculated to interest a larger constituency.

To lend perspective to future efforts, the first program of the series was historical—illustrating by means of a mixed glee club of High School students and a group of strings, the chronological development of music from the time of the early Greeks to the present. A booklet containing program notes for each number and all subsequent programs was supplied ticket-holders and added much to the interest and educational value.

Included in this series were two programs designed especially for children of the grades, all of whom were given an opportunity of hearing these concerts without cost.

The final program was given out of doors before an audience of 4,000 people and consisted of singing by a large chorus of children of “The Walrus and Carpenter” and of folk dancing.

This series of programs netted us over \$300.00 which has been devoted to the purchase of orchestral instruments for the public schools, thus making possible a new phase of work which we have inaugurated this year—that of offering orchestral training to the children of the sixth and seventh grades as a part of their regular school music work.

This season our plans have grown in still another direction. Personally, I do not feel that we have a full expression of community art unless we combine the arts of music and drama.

For that reason, we have, this year, a course of eight programs about evenly divided between music and drama.

That they are attractive to the community is evidenced by the fact that, on the opening day of the seat sale, the house was sold out for the entire series. Next season, we contemplate giving each program twice in order to take care of the demand for seats. Despite the fact that we have been lib-

eral in our expenditures we still have a balance of something like \$500.00 to devote to the extension of our work.

I shall not take up your time in outlining these programs but conclude with a statement of some of the things which I believe have been essential to the success of our plans:

1. We have tried to present well, only music and dramatic works of *real worth*.

2. Opportunity has been afforded large numbers to participate in the programs.

3. We have tried to develop the average young person rather than the exceptional one, thus raising the average and discouraging any tendencies toward a "star system."

Last and *most important*. We have presented the whole idea as an opportunity for community service and appealed to the spirit of altruism in every one.

In my estimation, this is the crux of the whole idea of our particular type of community music. It is after all, an ethical movement and its highest purpose is the development of the desire in young people to serve their communities—to feel that if they have certain gifts, it is not only their duty but their privilege as well, to contribute of them to the common good.

BEULAH HOOTMAN, Kalamazoo, Mich.

Miss Hootman told of the simple community in Northern Illinois which, year after year maintained a community chorus rehearsing in the winter time at evening, and during the spring on Sunday afternoons. In the little neighborhood church, one hundred young and old came together for this rehearsal.

"Every June they gave a Sunday afternoon program, on which occasion they would give exhibitions of their musical ability to all visitors and invite them to sing with them. At this time they took up a collection to defray the expenses for the church for the following year.

"Here there are five-day institutes, and whenever I have taught in them I have made it my principal work to get the teachers, themselves, to sing songs, such as we have been singing here. I found that these songs were taken out into the community where they were sung year after year.

"I have another similar city in mind where the community first paid forty dollars a month to a teacher who taught both art and music. Next year they paid sixty-five dollars a month to their music teacher, who not only taught singing but also organized a band and orchestra. Teachers who are to get on in the communities should be many sided and take up a great variety of work."

E. M. HARNEL, St. Louis, Mo.

"The orchestra movement in the schools is of the greatest value because it opens a way for the boy who does not care to sing, to substitute the cornet, the violin or some other orchestral instrument. If the mechanical side of these instruments interests the boy, he wants to learn how to use them, and has a desire to express his emotions through them instead

of the voice. The basis of doing this branch of the work is good fellowship.

"If you are going to succeed in this work, you must like your work and be fond of the boys and girls with whom you come in contact. You must enjoy meeting with them, whether it be in the schoolroom or with a group in some home.

"In organized and orchestral work take everyone who comes; turn none away. Eventually, they will adjust themselves and you will be able to get a proper variety of instruments, because they, themselves, will see the need of a proper balance of parts. When you have your players together have one man tune all the instruments, as perfect tune is a most important thing. Next to that comes the rhythm, and you should at once have some rhythm instruments like the triangles, the tambourines, the drums, the cymbals and the castinets together. In all of these, a good way to interest them in the orchestral instruments is to have phonograph records illustrating the different instruments, and ask them which they liked the best. The violins should be taught to go together. The publishers furnish a great deal of material which can be successfully used with these young orchestras. It is a good plan for these little orchestras to give exhibitions free to all who choose to come, as in this way a great deal of interest is excited."

A. STANLEY OSBORN, Pittsburgh, Pa.

The following statements are intended to outline the relations of a supervisor of school music with ten rural communities in Southeastern New York and Northwestern New Jersey.

The average population in the communities was 765. Before the advent of the Supervisor of Music, there were no musical organizations nor was music taught in any of the public schools. The only efforts to develop real music were within the churches and this effort was decidedly inefficient and sporadic. Local musicians were usually amateurs with slight training in music theory and very bad training in applied music. In rare instances there were individuals who had enjoyed musical advantages in nearby cities. These were pianists and, sometimes, vocalists. In two towns efforts had been put forth to maintain brass bands. The members of these organizations were the most discouraging elements of a bad situation. The country fiddler who played at country dances, fairs, etc. was of the "natural musician" variety and was not available for organized effort.

With the coming of the Supervisor of Music, sanctioned and much heralded by ambitious boards of education, the interest of the whole citizenship was awakened and centered on him, his duties and his possibilities. His assistance and services were immediately in demand by each church choir which fact created a decidedly delicate situation for the unfortunate Supervisor. In some instances the local boards of education foresaw this difficulty and stipulated that the Supervisor's activities outside the class room should be of impartial assistance to the community at large. In other communities the Supervisor's services were engaged by a committee representing all the churches their purpose being to obtain his services for the benefit of all the church choirs combined into a large and efficient choral society.

In each of the ten communities choral societies were organized and maintained for periods of from one to six years.

The average membership was 41.

The largest society had a membership of 61.

The smallest society had a membership of 20.

The distribution of vocal parts averaged as follows: Sopranos, 20; altos, 10; tenors, 2 or 3; bass, 7 or 8.

The primary incentive for organization was:

1. To strengthen the local choirs by arousing the active interest of a large number of people.
2. To revise the old-fashioned singing schools.
3. To learn the rudiments of music theory and to sing at sight.
4. To raise money for church purposes.

The organizations were financed in one or several of the following ways:

1. By assessment of members.
2. By local subscription.
3. By donations from churches whose choirs participated in the work.
4. By the use of school buildings.
5. By public concerts.

The following program will suffice to give an idea of the character of the music studied:

#### PROGRAM—Part 1.

Chorus—Heaven and the Earth .....	<i>Mendelssohn</i>
Miss Wallner, Miss Farber, Soloists.	
Piano Solo—(Selected)	
Miss Emma Kent.	
Chorus—Hark! Hear the Trumpets—"Carmen" .....	<i>Bizet</i>
Duet—No Furnace, No Fire .....	<i>Meyer Helmund</i>
Miss Smith, Mr. Osborn.	
Chorus—Lovely Appear—"Redemption" .....	<i>Gounod</i>
Miss Dennis, Soloist.	
Soprano Solo—The Nightingale's Song .....	<i>Nevin</i>
Miss Hannah Kent.	
Chorus—March of Our Nation .....	<i>Geibel</i>
Mr. Thompson, Soloist.	

#### PROGRAM—Part 2.

##### Children's Chorus

##### Entire Second Grade.

Chorus—The Heavens are Telling—"Creation" .....	<i>Haydn</i>
Miss Kent, Mr. Aungst, Mr. Horn, Soloists.	
Ladies' Quartet—Who Shall be Fleetest .....	<i>Barnby</i>
Miss Kent, Miss Aungst, Miss Ingersoll, Mrs. Thomas.	
Chorus—Unfold, Ye Portals—"Redemption" .....	<i>Gounod</i>
Miss Ingersoll, Soloist.	
Trio—My Mother	
Miss Dennis, Miss Farber, Mr. Osborn.	
Ladies' Chorus—Night .....	<i>Saint Saens</i>
Miss Linn, Soloist; Mr. Curliss, Clarinet.	

## CLASS WORK.

Number one, part two of the program is the presentation of regular class work by the entire Second Grade of the Hamburg Schools. This work is, in no sense of the word, exhibition work. The boys and girls of this grade did not know until two weeks ago that they were to appear on this program.

The songs selected for this program are taken from the songs learned during the school year. The four songs marked with an \* both words and melodies, were composed by the children themselves.

The five members of the class who will sing solos, were "negatives" last September; "negatives" so-called, because not one of them could sing a tune, or the scale at that time.

Particular attention is called to the spirit in the rendition of songs, the quality of tone, the clear enunciation, and the expression of the faces of the children.

## CHILDREN'S CHORUS.

(Entire Second Grade)

Songs—(a) Rollicking Robin; (b) The Zoo; (c) The Bluebird.....	
Solo—My Parrot *	George Shader
Song—God, Make My Life .....	
Solo—My Kitty *	Henry Fretcher
Song—Mistress Cow .....	
Solo—Feeding the Chickens .....	Emma Bird
Solo—My Dog *	Herbert Smith
Song—Scissors Grinder .....	
Solo—The Violet .....	Warner Edsall
Solo—All the Birds Have Come .....	Ernest Babcock
Songs—(a) Our Flag; (b) 'Tis the Spring *	
Solo—Father, We Thank Thee .....	Earl Preston
Negatives in September—George Shader, Henry Fretcher, Charles Cowell, Herbert Smith, Warner Edsall.	

Wherever the work of the societies continued uninterrupted through a number of years, the results were most gratifying. Musical growth and appreciation finally became independent of church activities and interests. School graduates increased the size and efficiency of the organizations. The character of the works studied indicated a more serious attitude toward the art and the services and assistance of artists of repute and ability were sought for both for the purpose of recitals and for the rendering of solo parts in extended works.

In one community, where the work continued for six consecutive years, a course of concerts was annually given under the auspices of the choral societies. Artists were engaged from New York City, Boston, Mass., New Haven, Conn., and Yonkers and Poughkeepsie, N. Y. Vocalists, pianists, violinists and organists participated at different times. The culmination of the work of the choral society was the rendering, in concert form, of the opera "Faust."

Mr. Dykema has asked what should be "the relation of the music supervisor to such types of music as need retention and development", in the community.

It is quite certain that the ten communities mentioned would never have been able to devote serious attention to music without the aid and incentive of the music supervisor.

The reasons are:

1. The inability of the communities to develop and recognize local leadership.
2. The lack of funds to obtain the services of a music director of ability who was not a resident.

In answer to the question, "Is the music supervisor the person who should naturally assume direction of the community as a whole"? He is. His position as director of the music studies and interests in the school places him in a position to obtain the confidence and respect of a people who are naturally reticent and diffident. The successful leader of these people must be sufficiently close to them to gain their confidence in order to awaken in them the latent possibilities, with which they are richly endowed, in the expression of an art with which they are out of touch.

"For strength and time for the carrying out of this work," seems to suggest that the local and state boards of education should consider the work of the supervisor of music as belonging not only to the classroom of the day school but to the whole citizenship of the community in any of its musical interests and activities.

Many of our cities already recognize this duty of its teaching staff and have provided time, place and opportunity for the people to enjoy and profit by the same advantages which their children are compelled to take.

This, in part, answers the last question: "Where are the funds to come from to defray the expenses of this added work?"

The community music should become a part of the extension work of the day schools. In many rural communities, today, provision is made for evening school classes in many subjects. In the state of New Jersey, evening classes are supported in part by the State Board of Education and liberal monetary inducements are offered for the opening of classes in new subjects.

In as much as local and State Boards of Education have already opened the schools for evening classes, the simplest and most natural solution of the subject under discussion would seem to be to include music in the evening school curriculum.

W. P. KENT, New York City.

Children of the lower grades are usually eager to sing alone, but their joy in public performance lessens as self-consciousness increases, until in the 8th grade it is often almost cruelty to require solo singing, except from those who are under the impression that their voices are exceptionally fine, or who know that their ability is in some respect better than the average; yet many are fairly willing to sing if they are allowed the moral support of an instrument, or of another pupil.

In the home, singing is infrequent, except where the children can gather around the piano, and with an older person; for the playing of a child is usually too halting to serve as an accompaniment.

In camps, any singing that could possibly be mistaken for music, is rare unless there is a guitar to assist; and an effort on the part of any one to sing merely to express his emotions is likely to be firmly discouraged.

These conditions we may deplore, but we must reckon with them.

In respect to instrumental music we find the contrary to be true; the child who cannot be persuaded to sing, has to have the rattle bones or the xylophone taken from him by force; and though he may hate to practice the piano, still he loses no chance for displaying his instrumental accomplishments, however painfully primitive they may be; guitars and fiddles lying around are irresistible challenges to children, especially to boys. This is to be accounted for, not by the child's love for instrumental music, but probably by the pleasure he gets in using his fingers and his hands; but whatever the cause, we should not fail to take advantage of this instinct, and use it as a help in dispelling that embarrassment which afflicts so many children when they try to sing, and we should grant to the incurably self-conscious some opportunity for manual participation in the music of the group.

To provide for this situation our Manual Training Department made for us what we call an Auto-guitar. It is a zither-like box, having five plainly labeled chords, F, G, A, C and D. This gives us the four most important chords in the keys of C and G, and the three most important in the key of D, enough to furnish accompaniment for a large number of the familiar songs. Pupils soon learn to select the right chord; but to start them quickly, it is well to mark a song-book, placing the chord letters with the words of the song, so that to play accurately the pupil need only be able to read the English language.

As the skill of the pupil increases, the scope of the instrument may be widened by attaching movable frets which, when a lever is pressed, will raise the five chords a half step, or a whole step, as the harmony may require; and two special frets will add the chords of the diminished seventh. Then if a minor third be added to each chord, the harmonic capacity of the Auto-guitar is practically unlimited; its range is then equal to that of a guitar and the manual skill which can be acquired in a few hours is greater than the result of the work of many years in the case of the guitar. The simple form, having only the five major chords, is more practical for use in the lower grades.

ALICE C. INSKEEP, Cedar Rapids, Iowa.

"I wish to speak regarding the relations of the school music supervisor to the community at large. I was deeply interested in the demonstration given Monday night of the work done in the night schools in this city.

"In Cedar Rapids, we have done little along this line. I feel that there is a great work to be done through these night schools. This country is really a great melting pot, where knowledge is fused among various elements of a foreign population.

"What better welding venture could be conceived than music in my experience in Cedar Rapids? I have had many personal experiences showing the people of the community turned to me for information and assistance in solving all sorts of musical problems. We should always be ready to show a spirit of helpfulness and do it because we are interested in the people. We

are working out the problems of touching the community life through the meetings of the people in the school buildings in different parts of the city. First the children gave entertainments and then the members of the Parents' and Teachers' Association began to appear themselves in these entertainments. We have had a number of festivals most successfully carried out in one of which we gave the "Children's Crusade" by Pierne.

"Maud Powell and the Minneapolis Symphony Orchestra have given concerts for our children at a ten cent fee and it is frequently the case now that the schools will furnish music for occasions outside of school, including the Christmas and the Thanksgiving services. We have thus touched the public in many ways.

"I am planning to take up general community singing next year and will send out hand bills with the list among the Bohemians and Greeks and get all sections and classes to come together to do community singing. I find that we are also touching community life very closely through the work of our high school graduates who have become leaders in various musical organizations in our city."

E. L. COBURN, St. Louis.

"I do not like to talk about myself in public, but Mr. Dykema has asked me to give an account of the concert work that has been done under my direction in St. Louis. To begin, my first attempt was a concert with 2,500 pupils selected from the high school and the 7th and 8th grades of the grammar schools with the Damrosch Orchestra as accompaniment. This concert was given before 10,000 people in the Coliseum. The next year, I was invited by the Symphony Management to talk before them on the subject of how to interest the public in Symphony music. I suggested, on this occasion, that inasmuch as school children would soon be the adults who would support such organizations, my belief was that the only way to interest them in Symphony music was to play with them rather than to them. This suggestion seemed to gain favor with this Committee, and as a result, in the last five years thirteen of these Choral Symphony Concerts have been given. The orchestra in every instance played the accompaniment for the singers selected from the high and grammar schools, in groups of from 500 to 600 in each concert. In all, 6,500 children have sung to the accompaniment of the St. Louis Symphony Orchestra, and 10,000 parents have attended these concerts. This work has been of great value to the musical interests of the community in general. Our problem, now, is to sustain the same standard without the support of the Symphony Orchestra, which we cannot hope to have permanently."

## School Credits for Music Study

OSSBOURNE MCCONATHY, Evanston, Illinois.

School Credits for Music Study divides itself under several sub-headings:

1. Grammar School Credit for the Outside Study of Music.
2. High School Entrance Credits for Work Done Either in the Grammar Schools or Outside of Schools.
3. High School Credits for Music Work Done in the High School.
4. High School Credit for the Study of Music Outside of the School under Private Teachers.
5. College Entrance Credits in Music.
6. College Credit for Music Work in College.

All of these various phases of the subject of music credits are closely related, and as teachers of Public School Music we must study these relationships. It would be comparatively simple for the teacher of music in the high school to arrange courses of music, and plans for crediting them, were we not confronted with the problem of College Entrance Credits. Of course, we must not forget the difficulties of program making and the expense of additional teachers which high school music courses involve.

In order to simplify our discussion I shall today omit the topic Grammar School Credit for the Outside Study of Music and shall confine our consideration of the subject to Credits in the High Schools and College Entrance Credits. The latter topic will be treated by Prof. Sleeper. (Here followed a discussion of the Questionnaire which, with a condensed tabulation of the replies received, will be found on page 97).

The answering of the Questionnaire will be of material assistance to a Sub-committee on Credits composed of Mr. Birge, Mr. Gehrkins and myself as Chairman, working under the Committee of Music, Mr. Earhart Chairman, of the Committee on Re-organization of Secondary Schools of the National Education Association, Superintendents' Section. The Sub-committee is endeavoring to outline a course of music for high schools to be recommended to the superintendents of the country as the kind of course back of which all school music teachers could align themselves. We need your advice and co-operation and trust that these Questionnaires may give us a definite statement of your views on the important topics which we are considering.

Some nine years ago I laboriously worked out a plan for High School Credits for the Outside Study of Music for Private Teachers. This plan has been in successful operation in the city of Chelsea, Massachusetts, ever since. The subject has developed so much since it was first introduced in the Chelsea Schools that additional phases may well be considered. For instance it is surprising to know that many high schools are now offering courses in violin, voice, piano, etc., taught by teachers, paid by the city as a regular part of the high school faculty. I should like, if you please, to have all the supervisors present in whose high schools Applied Music is thus

taught to hold up their hands. Supervisors of the following cities responded: Lincoln, Nebraska; Lancaster, Pennsylvania; Williamsport, Pennsylvania; Calumet, Michigan; Marshalltown, Iowa; Rock Hill, South Carolina; Bruning, Nebraska.

May I now ask a showing of hands of supervisors in whose cities the high school credits the outside study of Applied Music under private teachers? The following responded: Des Moines, Iowa; Aurora, Illinois; Oak Park, Illinois; Rock Island, Illinois; Lincoln, Nebraska; Ethical Culture School, New York City; Utica, New York; Bryan, Ohio; Oberlin, Ohio; Dayton, Ohio; Tilton, Oklahoma; Altoona, Pennsylvania; Butler, Pennsylvania; Pittsburgh, Pennsylvania; Steelton, Pennsylvania.

The following places were also named as granting High School Credits for Outside Music Study: University of Nebraska, North Platte, Nebraska; Fremont, Oklahoma. (At this point Mr. White, Des Moines, Iowa, added the following pertinent remark.)

'In the city of Des Moines the plan of granting High School Credit for the Outside Study of Music was decided this way: the law of our city requires a teacher in the high school to be a high school graduate, college graduate, and to have had two years' experience before he can hope to secure a high school position in the city. The same rule now applies to the private music teacher in regard to credit. He must be a high school graduate, must have graduated from a school of music equivalent to college and must have had two years' experience as a teacher before his work can be credited in the high school.'

(Mr. McConathy resumed as follows:)

Among the many questions before the Sub-committee on music credits on the Re-organization of Secondary Education are the following: What shall be the standard for the admission of the high school student to music credits? Shall any student be allowed these credits whether he has previously studied music or not? If not, how shall the admission to credit be determined? Shall the pupil be examined or shall we take the word of the private teacher? If the word of the private teacher is to be taken in the acceptance of students what shall be the basis upon which to determine the qualifications of the teacher? Shall the examination of the pupil determine the qualification of the teacher or shall we on the other hand arrange some plan for certification of teachers? If so, how shall this be done? Shall the supervisor of music undertake the examination of private teachers and determine their qualifications? Shall we agree that the diploma of a recognized institution shall admit to certification, or that certificate shall be granted to holders of some certain degree, such as a member of the American Guild, or something of that kind? If the matter of which pupils shall be entitled to credit is determined, and if we can determine which teachers are acceptable, how shall the student's progress be determined? Shall we take the word of the teacher alone or shall we examine the pupil, If we examine the pupil, who is to conduct such examination? Shall it be the supervisor or shall it be an impartial examiner, selected by the school committee? If an examiner is selected, upon what basis shall the examination questions be made? Shall the methods of the private teacher be considered in the examination or shall the results attained be the standard for marking the pupil? How shall the work of the pupil be graded? Shall every

freshman pupil be expected to attain certain results or shall the question of accomplishment during the year be the consideration upon which marks are given?

There is an interesting point which just at present is rather favorably holding itself in my mind. I feel that a list of compositions for each of the credit subjects, piano, voice, violin, etc., should be made up of six different grades, the first grade being the easiest. The teacher who is applying for the admission of his student for the credit course should indicate in which of these grades the student should be entered. At the end of a year an examination should be given on the work of the grade in which the pupil is entered and should include the performance of one or more of the compositions listed in that grade. The private teacher would be permitted to select the compositions from the list, the number to be determined in advance. Each grade would represent the work of a year, and each following year the pupil should be expected to take a given number of compositions from the list for the next grade, as well, of course, as doing such other work as the private teacher requires. In this way the school can in some measure keep track of the grading of the student without absolutely dictating the work to be done by the private teacher, and also without requiring that the pupils shall enter at a fixed point of progress. Should an exceptionally talented pupil enter with the ability to pass the final grade, that student should be given credit for the full high school course.

H. D. SLEEPER, Northampton, Mass.

I had a letter from Mr. McConathy not many days ago, a duplicate of which was sent to Mr. Lewis of Tufts College, who has been very active in the campaign for entrance credits to college in music, hoping that one of us could come to this Conference, and we each wrote the other that we could not and so the matter was tied up. Mr. Lewis wrote me "the matter of music credits in high schools is the most important matter in the world for the future of music. If there is anything you can do to help it along you ought to get out and do it." I said "What can I do about money for expenses?" He said "I do not know—perhaps the Lord will provide." The next day I got a long distance telephone offering me an organ recital which will pay my expenses,—so I am earning my way next Sunday night, in Boston.

I come, I think, in a friendly mood and have already been received in a friendly way, and yet I am quite sure there are possibilities of misunderstanding between college men and school men. We look at things from such different points of view—especially is this true in the endowed college. Smith College does as it pleases—no power under Heaven can move it. When it does move, something has happened and it can be quoted all over the world. Harvard is absolutely independent, but if Harvard can be quoted it carries weight, especially in the East, just as the state universities carry weight with the smaller colleges and schools in the West. So when I come bringing you the story of our struggle for music credits in the Eastern colleges it is, in part, because we move slowly and are conservative and therefore sure of our ground, and partly because of the influence of this action upon the privately endowed colleges from the East and West, and through them upon the secondary schools.

The most critical point in music in education was felt to be the attitude of the high school upon the subject. An agitation toward organizing a sound high school music course which might be properly credited, was begun some years ago by a group of educators in and about Boston. This group of people called itself the New England Educational League and has now disbanded after starting the ball rolling in music and some other subjects. The League appointed a committee upon music which I believe in co-operation with a committee of the National Educational Association and one from the Music Teachers' National Association developed a scheme for a high school music course. Copies of the report of this committee can be obtained by addressing Prof. Leo R. Lewis, Tufts College, Mass. In following the slow progress of this movement we must remember first of all that high schools in the East, as in the West, are very much circumscribed by the necessity of fitting their students for college. For example, for years Hartford has had a very energetic supervisor of music who knew what should be done in the high school; but he could do nothing. He had a sympathetic principal, but he could do nothing because of Yale;—the whole high school course was founded upon what Yale required for admission. Within a year or two he won certain credits. On the other hand the college is not likely to move unless there is pressure from below. The high school has to clamor at the doors of the college to get any subject accepted for admission. About eight years ago a group of teachers of music in the colleges in New England and New York met at Smith College and organized the Eastern Educational Music Conference. It has no officers, meets once a year and discusses various topics that are of interest, has a social time for a part of a day and then disbands. But at this first conference the question was raised regarding music credits for entrance to college. Prof. Spalding of Harvard, Prof. Lewis of Tufts, Prof. McWhood of Columbia and myself worked out a scheme covering several topics, first of all, Musical Appreciation. I am not going into detail, but the general topics in Appreciation were some knowledge of the principles of music form, <sup>musical structure</sup> lives of certain great composers and familiarity with certain typical compositions mentioned in a stated list. We also framed requirements in Harmony, Counterpoint and Theory to accompany practical work in piano, violin and voice. These requirements were presented to the College Entrance Examination Board in which nearly all the Eastern colleges are members and were accepted by it. Now what has been the result? Three or four students in eight to ten years have passed the examination in appreciation, and those by low marks. Now whose fault is it—that of the college? To be perfectly frank, it is your fault—the fault of you and other supervisors and high school music teachers. You did not respond. Either we have taken the wrong estimate of the demand for that work or else the fact that Music Appreciation could be offered for college entrance was not sufficiently known. In five or six years 125 students only in these eastern colleges passed entrance examinations in music and over 125 failed to pass. Out of 23,350 who took the Board examination last year ten offered music and three passed. There has been some complaint that our requirements have been too severe, but schools which have intelligently tried to meet these requirements have had no difficulty. Furthermore almost any college will accept substitutes provided they are sufficiently good. The question comes

up at once, why has not this movement succeeded better? My final opinion is that it was because the teachers of music did not realize the golden opportunity open before them, or did not know about it. I know that you can rise to any emergency. I should die in six weeks at the most if I tried to do the things you have to do, but your enthusiasm is unbounded and I count particularly upon your enthusiasm.

As I have said, the question has been raised, are not the requirements too difficult for many schools and for comparatively inexperienced teachers? Perhaps they are, but we were in this position; unless our work in music measure up with the work in science and in modern language, unless we outlined courses in harmony and appreciation which would measure up with standards set in other branches of study, we would have been turned down. Neither did we want to offer examinations that were absolutely impossible; so with very great care we worked out a scheme that was feasible.

The most interesting thing I can do in the next few minutes is to tell you what colleges are accepting music credits for entrance. In the East they are as follows:

Harvard: Harmony and counterpoint, 2 points out of 14 or 15.

Harvard has, however, temporarily withdrawn credits in music because of a peculiar situation in one of the large fitting schools in Massachusetts, into which I need not go.

Boston University: Harmony, counterpoint; 2 points out of 16.

Tufts: Applied music—piano, voice, violin, also harmony and appreciation. Here entrance credit is given in applied music although such courses in music are not given in college.

Amherst: Harmony, 1 point.

Columbia University: Including Barnard and Teachers' College—Appreciation and harmony, 1 point.

Radcliffe: Harmony and counterpoint, 2 points.

Wellesley: Harmony, 1 point.

Mt. Holyoke: Harmony, appreciation, counterpoint and work in voice, piano or violin, 1 point.

Smiths offers harmony, but makes a special features of its crediting of voice, piano, violin, organ and orchestral instruments. We have had many students in piano; we have had a few in voice. a few in violin; so far we we have had none in cello or other orchestral instruments, but we expect a candidate to present harp this year. A few students also have offered advanced harmony.

HOLLIS DANN, Ithaca, N. Y.

May I add that Cornell also offers one out of 15 points for entrance for approved music in high schools, also gives credit toward graduation in colleges of arts and sciences and several others.

H. D. SLEEPER, Northampton, Mass.

It is very difficult to secure accurate data regarding the position of the colleges throughout the country, but I have noted from catalogs available the position of a large number of colleges. I note that very many colleges give entrance credits in drawing which do not thus credit music. Among

these are the Universities of Chicago, Colorado, Minnesota, Illinois, Oregon, and Wyoming, Carleton College, Lawrence, Miami, Iowa College, Western Reserve, University of Wooster and University of Pittsburgh.

A number of these institutions credit music in college, while not admitting it for entrance. I note also a large number of colleges which give credit in music toward the degree, but do not give entrance credits in either music or drawing. Among these are Oberlin, University of Michigan, University of Pennsylvania, Randolph-Macon, Ripon, Syracuse, University of South Dakota, and Pennsylvania College for Women which has a somewhat broad scheme of instruction in music but no entrance credits in music.

I must omit any detailed statement regarding a considerable number of colleges which allow one or more units of free elective for entrance to college in any course which an accredited High School may offer, a very important point for some of you to look up, since this apparently provides for a possible music credit. Among these are the University of Wisconsin, Lake Forest, and De Pauw University, Colgate and other colleges.

I will give you my list of colleges which specify music as an entrance credit. This is incomplete and I should be grateful for any additions or corrections.

University of Arkansas: 1 or 2 units in music.

University of California: History and theory, 1; harmony and composition, 1; pianoforte, violin, orchestral instrument, 1; Total 3. One of the most liberal institutions in the country.

Converse College, S. C.: Appreciation, harmony, 1 or 2 units.

Drake University, Iowa: 2 units.

(Grinnell will soon offer the same.)

Emporia, Kansas, State Normal and Teachers' College: 2 units.

University of Kansas: 1 unit in wood work, drawing, forging, *music*, domestic science, domestic art. Note the classification.

Illinois Wesleyan University: Harmony,  $\frac{1}{2}$ ; history,  $\frac{1}{2}$ .

Northwestern University: Harmony.

Ohio Wesleyan: 1 unit.

University of Utah: 1 unit.

University of Southern California: 2 electives, any High School credits.

Pomona College, California: History,  $\frac{1}{2}$  to 1; harmony,  $\frac{1}{2}$  to 1; practice, 1 unit; Total only 2 units.

University of Nebraska, which has recently taken action allowing 4 units in music out of 16 for entrance to college—thus allowing a student to carry full work in music throughout the High School course. In its College of Liberal Arts, out of 120 points required for graduation 24 may be music credits. In its School of Fine Arts, out of 120 credits, 40 may be in music.

This action, to me, is one of the most significant of recent years. I understand that other Nebraska colleges will soon follow the lead of the University and that the High Schools of the state are moving to meet this requirement. Mr. Miller of Nebraska can give you more detail regarding this important action.

In closing may I thank you for this opportunity for addressing you and meeting you. And may I say that Professor Lewis and I would be glad to

explain more fully any of the features of crediting High School music for college entrance. I would like to commend to your attention the scheme of crediting piano and other practical music, studied outside the school, adopted by the Eastern High School, Washington, D. C. A published statement may be obtained from Mrs. Byram, the supervisor.

I thank you for your attention.

W. OTTO MIESSNER, Milwaukee, Wis.

In the Oak Park High School it was my duty to examine the pupils in Applied Music (piano, voice, violin and other orchestral instruments) twice a year. The theoretical course which we offered included harmony in the first two years, form and analysis in the Junior year, and musical history in the Senior year.

The State Normal School of Milwaukee offers a three-year course for the training of supervisors. The candidate must be a high school graduate. The three-year course does not assume any previous experience. As far as I know no high schools in Milwaukee give credits in music. In Applied Music the Normal School has entrance requirements, which are that the student must have had at least one year's instruction in the subject for which they are credited.

C. H. MILLER, Lincoln, Neb.

More credit is due to Mr. McConathy than to any one else for pioneer work in credits for private study. He was the first to try the plan that had been suggested by the New England Educational League, and for six years he was alone in his experimenting. His work at Chelsea puts us ten years or more ahead of where we would be in this matter but for his courageous work. Lincoln, Nebraska, was probably the second city in the United States to take up the plan, and it is so thoroughly incorporated into our course of study, ~~that no one ever thinks of questioning its legality or worth.~~

The main features of the plan are as follows: Anyone who has the necessary ability and preliminary training may receive credit for private study of voice, piano, organ, or any principal instrument of the symphonic orchestra provided he also is taking, or has taken the course in harmony. Also he must take the course in appreciation, which cannot be taken elsewhere. The harmony is also taught free in the High School but conservatory work is accepted at full value. Our plan for safeguarding the private work is to require statements from parents, reports every nine weeks from the private teacher and an examination at the end of each semester by examiners from another city. ~~We now require two years' work in piano, organ, or violin before anyone is accepted for credit. About fifty students are taking the courses this year.~~

Added interest and enthusiasm was given last August by the action of the State University in outlining these courses as here given and agreeing to accept entrance credits from the high schools of the state to the extent of eight credits or one-fourth of the whole number required to graduate from high school. In addition to this the State University unanimously decided to give credits in the University as follows: In the College of Liberal Arts, 24 hours out of a total of 120 hours, in the College of Fine Arts,

40 hours out of 120 hours to music students. These courses will be organized as soon as the preliminary details can be adjusted.

This gives Nebraska a complete recognition for music education, and puts our State, in the lead in the matter of educational music work.

Besides the courses mentioned, credit is given in chorus, orchestra and band to the amount of one-half credit per year for two hours of unprepared work, it being about one-half as much as prepared recitations are given. Boys and girls who take the principal characters in the operas given by the chorus, receive liberal credit for the large amount of time and work it takes to learn and memorize an opera role.

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CHAS. H. FARNSWORTH, New York City.

Mr. Sleeper says that it is the fault of the supervisors and those who conduct the work in appreciation that it has not succeeded better. I want to take exception to this statement. I believe that there is a prejudice against music as a credit subject for schools fitting for college. For instance: The Horace Mann School parents have to pay over a thousand dollars for tuition for four years. When the pupil comes to the Principal to arrange his courses of study, it is no more than natural for him to advise those subjects that will be most certain to pass the pupil into college. If we bear in mind at the same time that many of the pupils that come under these conditions are not over-industrious and go to college more because of fashion than because of hunger for knowledge, there would be additional reasons for not advising the pupil to take up a new subject in which new standards had not yet been fully established and in which examiners were most naturally careful to require good work in order to make the subject worthy the new treatment it was to receive. The result is that appreciation classes are largely attended by the less studious students who are not expecting to go on further with their studies than the High School. It is a serious thing that after offering appreciation for nearly ten years, the college entrance board has withdrawn the subject largely because students fail to apply for such entrance.

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## SIXTY-EIGHT REPLIES WERE RECEIVED TO THE FOLLOWING QUESTIONNAIRE.

Supervisors' National Conference, Pittsburgh, Pa., March 23-26, 1915.

Where no answer was given to the Questionnaire it was reckoned as a negative reply.

- 1—(a) Is there a community chorus in your city? 12 answered yes.  
(b) Is there a community orchestra in your city? 13 answered yes.  
(c) Do you give community concerts? 26 answered yes.
- 2—(a) Are violin classes conducted in your grammar schools? 8 answered yes. High schools? 7 answered yes.

(b) How many orchestras in your grammar schools? 43 replies stated that grammar school orchestras were conducted and the average number of orchestras in each of these cities was 3. Average number of members? 11.

(c) Have you a high school orchestra? 58 answered yes.

How many instruments? Average number of instruments 17.

How many hours per week? Average 1 hour. During or after school? 7 during school. 51 after school.

Does the school credit this work? 23 answered yes. To what extent? In the majority of places one credit per year was allowed.

Does the school own any of the instruments? 25 answered yes.

3—(a) High school chorus. Elective? 33. Required? 37.

(b) How many periods per week? 29 gave 1 period; 21 gave 2 periods; 3 gave 3 periods; 2 gave 4 periods; 3 gave 5 periods; 1 gave 90 minutes; 1 gave 40 minutes; 1 gave 1 hour; 1 gave 3 half hours per week; 1 gave 1 period every 4 weeks; 1 gave 3 periods, 25 minutes.

(c) During or after school? 55 during. 17 after.

(d) Is credit given? 28 answered yes. To what extent? The average credit allowed in those schools which gave credits is one-half credit per year.

(e) Do you give public concerts? 58 answered yes.

4—High school harmony. (a) Have you classes? 19 answered yes.

(b) How many years work in the course? Average 1 year.

(c) How many hours per week? 3 gave 1 hour; 3 gave 2 hours; 2 gave 3 hours; 1 gave 4 hours; 8 gave 5 hours; 1 gave 4-5 hours; 1 gave 2-3 hours; 1 gave 1 hour, 30 minutes; 1 gave 2½ hours; 1 gave 40 minutes in two weeks; 1 gave 2 periods.

(d) What credit is allowed? Most of the replies indicated that credits were allowed as in the other high school subjects.

(e) How do you avoid program conflicts? The replies were so varied that a brief tabulation is impossible.

5—Appreciation. (a) Under this heading do you treat music history and music form as separate topics, or, with aesthetics, as one subject? 5 gave as separate topics. 15 gave as one topic.

(b) How many years work in the course? Average 2 years.

(c) How many hours per week? 1 gave ½ hour; 2 gave 1 hour; 2 gave 2 hours; 2 gave 3 hours; 3 gave 5 hours; 1 gave 40 minutes in two weeks; 1 gave no time granted.

(d) What credit is allowed? Credits for music appreciation have been less definitely standardized than for harmony.

(e) How do you avoid program conflicts? The replies were so varied that a brief tabulation is impossible.

- 6—(a) To what extent is your high school music work affected by college entrance requirements? This seems to be a subject to which comparatively little thought has been given by most of the supervisors. Some reply that no effects were noticeable, while others reply that the high school work was affected "enormously."
- (b) To what colleges do most of your students go? This answer of course varies.
- (c) What do you know about the place of music in the entrance requirements of these colleges? Here again the answer was varied.
- 7—(a) Do you allow high school credit for applied music? 16 answered yes.
- (b) Is applied music taught in the school itself or by outside private teachers? 6 answered in the school itself. 17 answered by outside private teachers.
- (c) What credit is allowed? The usual reply was that applied music was credited on the basis of other high school subjects. In some cases one-half the credit of other subjects was allowed.

## Classification of Children's Voices

HOLLIS DANN, Ithaca, N. Y.

The most commendable, the most hopeful and the most significant feature of this Conference, to me, is the splendid spirit which, from the first, has pervaded its discussions. Fearlessness and frankness go hand in hand with toleration and courtesy. Surely there is a great future before a body which can maintain this splendid record. The absence of a narrow and petty spirit, the elimination of small and narrow topics, and of disagreeable personalities, are features as wholesome and uplifting as they are unique in the history of the deliberations of music supervisors in the United States. We cannot all agree on all questions, but we are unanimous in our desire and determination to promote the cause of music in the schools, and to sacrifice our own interests, if need be, to serve the children of America.

After twenty years' experience as a supervisor of music, twenty-five years as director of a University Glee Club, and a yet longer experience as a conductor; after having tried, individually, hundreds of voices of young men and women in high school and college every year during this entire period, and having investigated the tonal conditions in representative schools in this country and in France and England, certain definite conclusions have been reached relating to the use of the singing voice during adolescence, and concerning the vocal conditions existing in the public grammar and high schools. I have come to believe that this feature of school music is the most important, the most difficult, and at the same time the most neglected and the least understood.

A full and frank discussion of this entire subject is greatly needed. If this body can discuss this topic in the right spirit and follow up the discussions by suitable action and further investigation and discussion, great good to school music in the United States will result.

A very great obstacle in the way of successful discussion of voice problems is the lack of agreement concerning the meaning of terms and phraseology. The so-called flute-like "head" tone, for example, is given a widely different meaning by different teachers. During a conversation with one of the prominent and best informed members of this conference this week, I was shocked to hear him say that this quality of tone was monotonous and expressionless, and that he would be sorry to see it adopted in the public schools. After nearly fifteen minutes of exceedingly animated discussion I was relieved and delighted to find that his understanding of this "flute-like" quality was the "hooty" calliope tone, the "cooped" tone which is developed by overworking the vowel *oo* and puckering and stiffening the lips—the hollow, owl-like production which is often mistakenly developed and supposed to be the proper voice production for a child. The same gentleman also objected to the "boy-choir" tone on similar grounds. My defense of the so-called "head" tone quality was based on the splendid ringing quality which I have heard in the best cathedral choirs in England and in the best children's classes in English and American public schools.

Another counterfeit type of tone which is often mistaken for the genuine is the hushed, muffled tone, which does not often offend the ear of the ordinary listener because it is always kept soft and quiet. Fifty or a hundred children singing in this way in two, three or four parts, produce a pleasing effect, to the untrained listener. The effect on the child voice, especially when it is used in the lower part of the compass, is not good. Besides being exceedingly monotonous it is deadening to the child's interest in singing, fatal to proper tone placing, and develops vocal habits that become exceedingly troublesome later.

The genuine and desirable quality is free, flexible, mellow and musical, very light and thin in the case of a six or seven year old child, but growing in volume and brilliancy with the growth of the body; it is expressive and absolutely thrilling in its effect upon the listener when produced by a large body of children.

From study classes of boys and girls in English and American schools, and from experience, I know that it is possible to secure and maintain this tone quality in the public schools, and my plea today is that the supervisors in the United States shall do for our public schools what has been done during the last twenty years, directly and indirectly, by the great competitive musical festival movement in England, which has literally revolutionized the standard of tone quality and song interpretation in Great Britain.

With the splendid initiative, progressiveness and energy of the American teacher, we ought to be able in twenty years to do for the great majority of our school systems what England has done only in an occasional school. Where these truly wonderful results have been achieved in England it has usually been the work of the grade teacher who has been inspired by the beautiful singing of children at the competitive festivals and in the cathedrals.

The vital importance of safe tone production and correct vocal habits cannot be over-estimated. We that have boys and girls of our own keenly appreciate the supervisor and teacher who keeps the child's voice free, mellow and musical. To watch the voice of one's own child develop in volume and brilliancy, along with the power to read and write the tone language, is a great joy; we must not forget that the voice of the child is very dear to each one of the thousands of homes represented in a system of schools.

With the voice treated and protected in this way, and individual singing systematically carried on through the grades, there will be found in every school beautiful expressive voices singing songs in a way that pulls mightily at the heart-strings of the listener.

Without this freedom of throat, jaw and tongue—without the use of this, the only true way for children to sing,—there can be no expressive singing. The very existence of artistic interpretation, both with child and adult, is dependent upon proper tone production and normal vocal habits.

How can the voice be kept free and unimpaired as a child gradually develops into young manhood or womanhood? How can we give these young people the priceless heritage of a mellow, musical, free and unrestricted singing voice? Compared with the importance of this result, music reading and writing are relatively of less importance.

Mellow, musical and beautiful tone quality can be secured and maintained with children only by grade teachers and supervisors who have made a special study of the subject, and who know the absolute necessity of using this tone quality. Without this special training of the supervisor and grade teacher, the inevitable result is the use of the lower-thick voice with all its attendant evils. The pinched throat, the stiff jaw, rolled and drawn back tongue, and the harsh, strident tone which is forced up from the resulting break in the voice, are all the legitimate and invariable fruits of this vicious way of singing. The existence of the young "girl alto" and the young "boy alto" and the strenuous "boy tenor" are directly traceable to this pernicious and harmful use of the child voice.

As yet we are without adequate means for correcting this most serious and damaging feature of our school music. Our first step must be the creation of higher ideals concerning interpretation and tone quality. First, the supervisor and teacher must believe that the pure head tone is the only quality which children should be allowed to use; then they must believe that this tone quality is possible and practicable for the children in the public schools. There is no denying the difficulties in the way—such as, lack of correct ideals and the absence of means to create these ideals; failure on the part of teachers and supervisors to discriminate between good and bad tone production, and the consequent failure to realize that tonal conditions are bad; a general acceptance of a low standard of tone quality and song interpretations by supervisors, teachers and the public in general. But these difficulties are not insuperable. A day could be profitably spent by this conference on the topic, "How to improve tonal conditions in a system of schools." Time forbids any attempt to discuss the topic today.

The singing of the child should be free, mellow and musical throughout its compass. If the voice has been properly cared for during the years of childhood there will be no break throughout a comparatively wide compass. The tones lower than B-flat, second space below the treble staff, especially among the girls, will be rather weak and breathy on account of lack of use, and because those tones are not natural in the compass of the child's voice. Exceptional cases are sometimes found where a boy or girl, usually of foreign nationality, nine, ten or eleven years of age, has a big, heavy, contralto voice. Such exceptions only prove and accentuate the rule. The speaking voice of these exceptional children will be found to be abnormal also. Many supposed exceptions are really not exceptional at all, but are only cases of bronchitis, adenoids, or other throat troubles.

By this time perhaps you are saying, "Why all this about the child voice that nature has already classified and that needs and should have no further classification? Your subject is classification of voices." To which I answer—wrong treatment or lack of proper care of the child voice vitally affects the classification of the adolescent voice and often causes misclassification and continued misuse of the adult voice.

So far we have been speaking of the child voice previous to adolescence.

The more serious and complex problems of voice classification and the use of the voice, have to do with the adolescent voice.

We will consider the girl voice first. While the change is more gradual and less pronounced than in the case of the boy, there is often a decided change during a period varying from two to four or five years when the

voice of the girl is often limited in compass, lacking in volume, more or less veiled, and generally unsettled. All great vocal teachers of this and past generations, of whose opinions concerning this matter we have a record, agree that the girl's voice during these years should be used carefully, and that all extremes of volume and compass should be avoided.

*The First Soprano:* There are certain vocal characteristics which, while not infallible, are helpful and significant. The first soprano possesses a clear ringing quality in the upper tones and sings the higher tones easily, while her middle and low voice is usually light and lacking in the breadth and fullness of the mezzo-soprano.

*The Mezzo-Soprano:* The mezzo soprano may be able to take the extremely high tones but with more effort and with greater breadth and volume. If the middle voice is round and full she should sing the second soprano part. The foolish aversion to singing the second soprano part should be carefully corrected by the teacher who can easily show that the mezzo soprano voice is the more useful and desirable, and that it is a serious mistake for the larger, fuller voice to sing the first soprano part.

*The Alto:* The voice of the girl usually changes slowly, often requiring several years to change from the quality and compass of the child soprano to the adult alto. The real altos, therefore, are found almost exclusively in the junior and senior classes, the exceptions being girls who are older when they enter the high school. I am compelled to say that according to my experience and belief, any grammar school or first year high school class having a large proportion of strong altos, either girls or boys of normal age, furnishes an excellent example of misuse, misclassification and abuse of voices.

The classification of a voice is determined quite as much by its quality as by its compass. Schumann-Heink's ringing B-flat above the treble staff does not prove her to be a soprano, and Amato's high A does not signify that he is a tenor. Neither do the big resonant low tones of a dramatic soprano indicate that she is a contralto. One of the basses in the present Cornell University Glee Club can sing a big, ringing high A, but the quality and character of the voice is distinctly second bass.

The care, classification and use of the voice of the adolescent boy involves problems which are puzzling and which are often exceedingly difficult for the expert.

For some unaccountable reason this tremendously important subject has been almost entirely omitted from the discussions by bodies of American supervisors, notwithstanding the fact that every teacher dealing with singing in the high school must incur the very great responsibility which this subject imposes, and despite the appalling lack of knowledge and skill concerning the treatment of the changing voice of the boy. There seems to exist also a most unfortunate insensibility to the dangers and evils which are involved. The subject cannot be properly considered today. All that I can hope to accomplish is to start a discussion that the Conference will desire to continue at a future meeting.

The boy's voice during adolescence is very often of a nondescript character—absolutely defying classification. It has neither the quality nor range of the bass, baritone or tenor voice. If such boys are to sing, it is all important that they be assigned to a part that has a comparatively

limited compass, neither high nor low, and that all loud and sustained singing shall be carefully avoided.

*Boy Alto:* The so-called boy alto is, with scarcely an exception (under normal conditions) a voice which is beginning to change—that is, beginning to drop from the child soprano. Some boys have the alto range for an indefinite period. Seldom, if ever, should a boy be assigned permanently to the alto part. Again let me remark that the use of the lower thick quality during childhood may have restricted the compass and changed the quality so that the boy could sing only the alto part, long before the change began. This is an abnormal condition and causes endless confusion and misconceptions.

*Boy Tenor:* The so-called boy tenor voice is really only a temporary condition, a transition state of the changing voice. Only when the lower part of the child's voice has been abnormally developed, or when the boy is allowed or encouraged to force the tone, is there any considerable volume in the tenor compass. Ability of the "boy tenor" to sing loudly necessitates forcing the voice at a time when the most careful use of the voice is imperative. The very physiological condition which causes this gradual drop from the child's voice is nature's warning against loud and strenuous singing. During the period of adolescence the boy's larynx increases fully one-third in size and a more or less inflamed condition of the vocal apparatus always exists. The practice of using the boy-tenor to any considerable extent, in music requiring loud, sustained singing, is fraught with danger and is certain to injure the after voice. Whenever the boy is classified as a boy-tenor he should be directed and encouraged to report whenever he finds difficulty in reaching the higher tones.

*Bass:* Most of the changing voices, including many who will eventually become tenors, must be assigned to the bass part. This is as it should be, provided the music selected is of suitable character and compass. Requiring or allowing these boys to sing fortissimo on D-flat and E above the bass staff, or to squeeze the throat in order to produce low tones, is the direct cause of very bad vocal habits which soon become fixed and are very likely to be permanent.

*The High School Tenor:* The tenor voice furnishes the most troublesome problem. If there were time I should like to make several statements concerning the supposed scarcity of tenors and concerning their training. The tenor voice is of itself a fruitful topic for an afternoon discussion.

Boys will be found in the grammar and high school who should stop singing for an indefinite time. It is a grave error to allow or encourage a boy to sing when his speaking and singing voice is broken and unreliable.

In Great Britain where the boy voice has been most thoroughly and carefully studied for many generations, and where the questions relating to the treatment of the voice during adolescence have been considered from every standpoint, the settlement is practically unanimous in favor of complete rest, and against all use of the singing voice.

While this appears to us to be an extreme position, we are bound to give it due consideration. The opinions and practice of the foremost authorities on the changing boy voice should not be ignored, however much they may disagree with our notions or condemn our procedure.

Experience has led me to believe that a large proportion of boys may

continue to sing during adolescence without injury, provided the voice is not forced beyond its legitimate compass and provided loud, sustained, strenuous singing is avoided.

The boy's musical training need not suffer because of a temporary cessation from singing. The school orchestra furnishes a particularly valuable training, in many respects superior to and supplementing the chorus singing. It is far better for the boy whose voice is rough, weak and unsettled, to take up the study of some orchestral instrument, at least until the voice is matured, when he will very likely enjoy both singing and playing. Ear training, melody writing, elementary theory and music appreciation offer to him a variety of musical studies.

Very great and heavy responsibilities rest upon the person who undertakes to classify the voices of a high school and conduct the chorus. The problems are more complex and baffling than in almost any other field of musical activity. A practical knowledge of the singing voice and especially of the vocal conditions and limitations during adolescence, the ability to correct and minimize dangerous and injurious habits of singing,—these are an essential part of the equipment of the conductor of singing in the high school.

During twenty-five years' experience in dealing with school singing, from the Kindergarten to the University, I have never had problems so difficult to handle successfully as the boys' Glee Club and the mixed chorus in the high school. There was a constant temptation to sacrifice the voices in order to secure a balance of parts; there was ever present an alluring temptation to perform music that was too strenuous, too high, and too low for some of the voices. The ever changing condition of individual voices made necessary more frequent re-classification and more intimate acquaintance with individual voices. It became increasingly difficult to find suitable music, in available form, for the Boys' Glee Club and for the mixed chorus. The more extended my knowledge and experience, the more baffling some of the problems became. While succeeding year after year in finding and training first tenors and second basses in the University Glee Club, the task of keeping intact these two parts on the high school Glee Club became almost an impossibility. The spectacle of boys with immature voices forced beyond all reasonable limits in the attempt to sing first tenor, and the inevitable train of evils which necessarily followed such attempts, became extremely disturbing, both to my musical sense and to my conscience. The necessity of placing boys who should not attempt to sing below A or A-flat first space, bass staff, on the second bass part, with the resulting squeeze of the throat and hoarse growling attempts at tone production, seemed to me to be doing the boys a serious injury. The lack of tenors and altos in the mixed chorus presented a most serious problem. The usual alternative of developing a strenuous boy tenor tone by a vicious misuse of the boy voice, I could not adopt. The common practice of assigning the second sopranos to the alto part (often called second soprano by the "arranger") was impossible in the light of my experience.

These and many other problems are ever present in the high school, because the conditions must remain practically the same. The age of high school pupils is the age of adolescence, the one period in the life of the singing voice when careful use is absolutely essential if the after voice is to remain unimpaired.

After testing thousands of voices of University students, both men and women, most of whom come from the high schools, it is not necessary for me to theorize on these matters. As has been said, "It is a condition, not a theory, which confronts us." Soprano voices are often injured by being compelled or allowed to sing alto during the grammar and the high school age. Pure sopranos with a forced, artificial, low voice, which is forced up until the voice literally breaks in the middle, and with the upper voice, unused for years, like the voice of a little child, are too numerous in my memory and experience, and their cases too pathetic to allow this subject to be treated lightly. Many of these young women in the University are musical, read well, and come to me with a strong desire to become members of my choir or festival chorus; but the tone production is unfit for good choral work and therefore, voices in such condition cannot be accepted. Only extended instruction under a skillful teacher could release the throat, repair the break and restore the proper use of the upper and middle voice. Consequently, these students are necessarily barred from singing in a good choir or chorus.

Young men with naturally superior voices, musically gifted, are necessarily rejected because of vocal habits and conditions, which it is almost impossible to correct, and which I am bound to say have often been contracted in the high school. During the past five years I have traced the history of several aggravated cases of this sort. Singing, for two or three years, music requiring volume and compass beyond the limits of the changing voice, develops the almost incurable tremolo, the stiff jaw, the pinched throat, the rolled, drawn back tongue, and the strained vocal chords. These conditions are too familiar to the competent vocal teacher and conductor, and form an exceedingly unpleasant and amazing commentary on the conditions which often prevail in school music.

What has been said concerning the changing voices does not apply to the older boys and girls whose voices have matured. The voice of the girl of seventeen or eighteen is usually sufficiently settled to admit of serious vocal work, and the girl may usually continue singing without cessation during the high school course.

Many boys in the junior and senior classes in high school, and boys beyond the normal age in the lower classes, may engage in rather strenuous singing without detrimental results—provided always that the conductor is efficient from a vocal standpoint.

### DEMONSTRATION AND DISCUSSION

Dr. Dann stated some of the vital principles enunciated in the foregoing paper, omitting reading it on account of lack of time.

A number of children were present from the Lorimer school, Pittsburgh. Classification blanks were given to the members of the conference who were asked to classify the voices as they were heard. Miss Loomis, who has charge of the music in the Lorimer school, stated that several foreign children had been included because these voices presented peculiar difficulties both in classification and training.

Several voices from upper grammar grades and high school were then tested by having them sing scales, exercises and songs. Many varieties and qualities of voices of both boys and girls were heard. Dr. Dann in a masterly manner, pointed out deficiencies and merits, giving directions for

classifying, training and conserving each voice. The breathless attention of members of the conference showed their deep interest. All through the test, the speaker was interrupted by questions and expressions of opinion, and sometimes a dissenting opinion was expressed.

At the conclusion of Dr. Dann's work, Mr. Giddings arose. He came forward and asked permission to recall some of the children to show wherein he differed from Dr. Dann. His comments were given the same close attention that marked the entire session. His remarks proved that while on general principles, there is great unanimity on the subject of the child voice, among the leading authorities, yet there is considerable difference in applying those same principles. The discussion was continued by Miss Julia E. Crane of Potsdam, N. Y. who said:

In marking the tests made by Mr. Dann, I find myself generally in agreement with him. On a few points we differ. I do not use *oo* either for training or for testing voices. This is perhaps too general a statement, as I use *oo* as a means for curing some defects, and I use it in its place amongst vowel sounds, all of which should be used if we desire correct pronunciation and clear enunciation.

For a few years in the first of my teaching, I allowed boys to stop singing when the voice showed the approach of the mutation period. For many years now I have kept the boys singing through this period, not in Glee Clubs, and not in heavy choruses, but in small classes where the voices could have attention. Since following this plan we rarely hear a voice which flies from low to high pitch, uncontrolled by the speaker. In other words, our boys who sing all the time pass naturally from the soprano voice to the alto, then grow a little lower, singing a narrow tenor range for a few weeks, later the drop of the octave comes, and the boys sing bass, and often before the close of the high school course develop into real tenors.

A child who has sung freely on both soprano and alto parts from third or fourth grade up, is ready to sing any part when he reaches high school and will choose the part which feels most comfortable. When pupils choose the soprano or bass parts because they can not carry a middle part, the child's judgment can not be trusted, but when one part is as easy for him to sing as another, he will choose the one that feels most comfortable, and this is a very safe basis for choice.

The wise Supervisor watches the faces and necks of the pupils while singing, and when he discovers tense muscles, or scowling faces, knows that unnatural effort is being made, and moves the pupil to another part, or advises the avoidance of the extreme tones.

A cheerful, happy mood is an absolute essential to good singing, and the freedom and ease which result from this mood have far more influence over the voices than all the rules ever formulated for tone production.

Mr. Arthur J. Abbott of Buffalo, Mr. Earhart and several others joined in the final discussion.

#### ACKNOWLEDGEMENT

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